GRAMMAR:

PART OF A COURSE ON LANGUAGE,

Prepared for Instruction in the U. S. Corps of Cadets.

BY THE

REV. J. W. FRENCH, D. D.,

CHAPLAIN, AND PROFESSOR OF ETHICS AND ENGLISH STUDIES
IN THE UNITED STATES MILITARY ACADEMY, WEST POINT.

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INTRODUCTION.

THE present work results from no little observation of the deficiencies attendant upon ordinary grammatical instruction.

In the ordinary grammars, these deficiencies appear to be in the Method, the Classification, the Phraseology, the Multiplication of arbitrary Exceptions, and in the Inutility for improvement in other studies.

In seeking a remedy, the author has found that the last thing to be sought was innovation. In grammar, this is wholly out of place, for in that subject, ever under men's thoughts, the oldest principles are best. These deficiencies are themselves the innovations. The present work will be found to accord with the earliest and simplest views of grammar.

1. METHOD.—The material in our common grammars is not liable to censure. The substance of all good grammars must be nearly the same. But the arrangement of that material has been such, that what nature, and reason, and the bewildered pupil demanded first, has been put last. It has been made impossible for the learner to proceed from the known to the unknown. But so to proceed is the indispensable condition for all human learning.

The common method has been to begin with letters; to proceed to syllables; to parts of speech; to sentences; and to do this under the heads of Orthography, Etymology, and Syntax. This method must cause confusion.

Under letters, for example, the use of capitals is to be taught. The rule is given that a capital letter is to begin the first word of an independent sentence; proper nouns; common nouns, when personified; and to be used for the pronoun, I, and the interjection, O. But the perplexed student has not yet been told of the sentence; nor of nouns, proper and common; nor of pronouns; nor of interjections. This is, certainly, not passing from the known to the unknown.

Under nouns, cases are to be explained. He is told that in the Nominative Case, a noun is the subject of a finite verb; and in the Objective, the object of a transitive verb, participle, or preposition. But verbs have not been explained; nor finite, as the contrast to the infinitive; nor transitive verbs, nor participles, nor prepositions. This, again, is not passing from the known to the unknown.

The effect of this erroneous method is felt through the whole subject of Grammar.

The remedy is a simple one. It is, to begin with the sentence, as the grammatical unit. This is the method adopted in the present work.

2. The CLASSIFICATION.—In ordinary grammars, the parts of speech have been classified under etymology, and etymology has been said to have Words as its subject.

But the parts of speech are *not* words apart from their relations and uses in a sentence. They are the names of functions performed in a sentence. They must be classified under the same head to which we refer the sentence, that is, Syntax. The parts of speech and the rules of syntax are but counterparts to each other. They are based on the relations of words in a sentence.

In this work, the parts of speech have been put where they belong, under Syntax. Syntax is viewed as analytic or synthetic. The sentence, analyzed, shows the parts of speech. The parts, re-constructed, show what are usually named "Rules of Syntax." These two are so placed as to throw light upon each other. The definition of a part of speech, as the Adverb, implies a rule of syntax for the Adverb, which grows from the definition. In turn, the rule of syntax for the Adverb implies the corresponding definition, and gives a test for determining an Adverb in the most difficult sentence. In this way, it has been possible to multiply test on test for all the parts of speech, especially for Substantives, so that the learner may always have certainty as to the part of speech which is under his hand.

Also, in this work, that subject has been put under Etymology, which alone belongs there, viz.: Words, apart from their relations and uses in a sentence.

3. PHRASEOLOGY.—In every science or art, a correct nomenclature is indispensable. Each subject should be divided into its parts, parts which nature has given, (and nature is always simple,) parts which will stand forth definitely and perpetually. To each head and subdivision thus found, names must be given. Those names must be such, in their etymology, as to correspond, by their sense, to the things represented. These names should also be those sanctioned by usage and antiquity.

The ordinary grammars violate these principles. They employ, incorrectly, the terms Orthography, Etymology, Syntax, and give no one head to Prosody. Under Orthography they embrace too much, since they include sounds, or language as spoken, when the word itself declares that it treats of language written, and therein teaches correct representation only. Under Etymology, they embrace too much and too little, since they include parts of speech, and not the derivation and formation of words. But the very name, Etymology, declares that it treats of words as regards the source of their form and sense, while parts of speech are names for sentential functions.

Under Syntax, they embrace too little, since they include the rules of government and agreement, based on sentential relations, and do *not* include the functions of the parts of speech equally based on those relations. But the word Syntax shows that it must treat of words as combined together in sentences. It must, then, treat of relations, and of function, as resulting from relation.

Under Prosody, they give no definition of prosody itself; no statement of the one subject to which it applies. Some place under it Elocution and Versification. Murray very properly considered under Prosody the Pronunciation of Words, and the laws of accent and quantity. Later grammarians have thrown out that subject altogether. They have defined English Grammar to be "the art of speaking and writing the English language correctly," and yet give the pupil no guide to the pronunciation of the words which he is daily employing.

But Prosody has for its subject the representation of sentences, in the forms necessary to satisfy the ears and eyes of men. The word shows that the laws of such representation are drawn originally from poetry, because there their development is most full; and thence extended to prose.

Such are some of the defects in the use of terminology, serving as specimens.

To avoid these defects, the author has sought for the simplest division, one which, resting on reason and nature, could be perpetual.

He finds two subjects. They are, the SENTENCE and the WORD. In grammar, we simply want to know how these are *made*, and how these are to be correctly *represented*. This is all.

The making of the sentence belongs to Syntax; the making of the word, to Etymology; the representation of the word, to Orthonomy; the representation of the sentence, to Prosody.

Three of the terms just given, are the old terms of grammar, rightly applied, according to their primitive meanings. The name Orthography is retained as a subdivision, addressing the eye by correct writing. With it is joined Orthoepy, as the correspondent subdivision, addressing the ear by correct speaking. The two have been placed under Orthonomy, as the head of the division. The name has been made to deviate as little as possible from the terms orthography and orthoepy.

The order given has been such as to give the sentence first, as the unit, and prosody last. And thus the four heads are Syntax, Etymology, Othonomy, and Prosody. This method is indicated in the opening of English Grammar.

4. THE MULTIPLICATION OF EXCEPTIONS.—Many grammars are filled with arbitrary exceptions and counter-exceptions. He who attempts to learn them finds himself in a labyrinth without a clue, and is led to regard grammar as a science without principles.

Every science may be so treated by those who will not ascend high enough to reach comprehensive principles, that will embrace all facts, and bring under rule what at first seemed to be exceptions and deviations.

To avoid this defect, the author has, at the outset, defined language as " a system." We are near the truth when we say there is no irregularity in language. In it, every fact fixed by universal consent and usage, has a reason.

He has then sought to lay down principles, clear, simple, rational, and to make every part of grammar but the application of those principles : By regarding the parts of speech as functions, and not categories ; by reducing those functions to eight ; by recognizing it as a law in language, that the same word may perform, now one, and now another of these eight functions ; by naming this law abnormal use ; by presenting it in two simple canons ; by extending abnormal use to synthetic syntax ; he believes he has given great relief to pupils, especially to those who are old enough to use reason, and not merely memory.

If there are facts not included, he prefers leaving them for the observation of the pupil through life.

5. HARMONY WITH OTHER STUDIES.—Grammar should be so presented as to be a help, and not a hindrance, in other studies.

Our common grammars are not so written as to assist the learner in the acquisition of other languages. They furnish no proper basis for arrangement and style in writing. They give no clue for understanding the technical terms employed in the arts and sciences.

But, in the present work, grammar is made subservient to improvement elsewhere.

It opens with a chapter introductory to a course on language, in Logic, Rhetoric, and Literature. The definitions, the divisions, the rules for study there given, and the note, form the foundation for such course. This subservience is preserved throughout the work. Principles are given, which will be wanted in each of those subjects. Nothing is given which must afterward be unlearned and contradicted.

It then places Universal Grammar before English, with a comprehensive view of the languages. The principles common to all precede those belonging to English, that the learner may have assistance in acquiring other languages.

Under Etymology, it shows how any one who has never studied Latin and Greek may yet acquire a good knowledge of the common words and technical terms drawn from those sources. This will be of great advantage, as the pupil, in passing into other sciences or arts, will need to know the sense of the terms which they employ.

Such are the deficiencies which have been noted in the popular works on this subject, and such the mode by which the author has sought to avoid them. He would not speak thus freely of any single work. But censure may be rightly and unsparingly given where the works of nearly a century have followed a wrong direction.

The plan and aim of the present work may now be understood. It lays a foundation for studies on Language. It then treats of Universal Grammar. This simplifies the subject so much, that the author recommends the same order in works designed for children. After seeing the common principles, and the families of all languages, it passes to English Grammar. It begins with the sentence, and thence advances to the Rules of Syntax. It then shows how sounds, and out of sounds, words are formed. It teaches, next, the rules of spelling and accentuation by principles. It then gives the rules for writing, speaking, and reading correctly.

Throughout it is practical, insisting constantly upon written and spoken exercises.

Among its minor recommendations, is the selection of sentiments from Lord Bacon, presenting maxims and sentiments needed in the conduct of life, and among the responsibilities incident to the military profession.

The writer believes it to be a work which all learners of grammar might use with advantage. He knows that it meets the wants of those minds for whom it was prepared, since he knows how they act, and how they need to grasp each subject which they learn.

THE AUTHOR.

WEST POINT, 1861.

PLAN OF THE COURSE.

CHAPTER I.

1. THE subject in this part of the course of study is LANGUAGE.

2. LANGUAGE is a system of signs for representing objects in classes, and for expressing and directing thought and emotion.

3. In language, we consider its *elements* and their *combinations*.

4. Its *elements* are *words*, with their *parts* and *subdivisions*.

5. The *combinations* of language are the arrangements of its elements, which are necessary for securing certain specified objects.

6. There are four such objects. They are: 1. Correctness in speaking or writing any language which we employ; 2. Reasoning; 3. Persuasion; 4. Pleasure, united with instruction.

7. Four sciences or arts give direction how to use language for these objects. They are, for the first, Grammar; for the second, Logic; for the third, Rhetoric; for the fourth, Literature.*

8. The elements of language, it might be thought, should be referred to a separate science.

This, however, is not the fact. By general consent, grammar includes not only the combinations necessary for correctness, but also the elements of language.

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* *Note for Instructors, Readers, and Mature Pupils.* Language, the basis of these subjects, has two great functions—representation and direction.

Language *represents* objects. These objects are without us, within us, or in Speech. Those without us are called *Things;* those within, *Thoughts;* those of Speech, *Signs* or *Words.* These objects are in classes. By a class is meant some whole, divisible into parts. THINGS exist in classes, as animal, man, Peter. Peter belongs to the class man, and man to a larger class called animal. WORDS exist in classes, as Substantive, Noun, Proper Noun. The Proper Noun belongs to the class Noun, and Noun to the class Substantive; Substantive, to a head called Parts of Speech; Parts of Speech, to a division of Grammar; Grammar, to Sciences of Language: these, to the head of Sciences. THOUGHTS, including emotions, exist in classes, as *reasoning, calculation, addition,* are expressions for ways of thinking. Addition is one mode of calculating, calculating is one mode of reasoning, and reasoning is one mode of thought.

Grammar is, therefore, a science which treats of the elements of language, and gives rules for combining them in correct communication.

9. Grammar is universal or special. Universal Grammar considers the elements and rules of combination belonging to all languages in common : Special Grammar considers those which belong to one.

The divisions of Special Grammar are determined by the language which is applied. We have, thus, Greek, .Latin, French, Spanish, Italian, German, or English Grammar, according to the language which we study and learn to use correctly.

10. The first subject is Universal Grammar.

11. Before that is taken, the learner should observe four important aids, which he will require. They are : 1. Skill in drawing subjects into the form of tables. 2. Exactness in definitions. 3. The constant use of a good dictionary. 4. Constant practice in written and spoken exercises.

They will be needed equally in all other studies as in those which regard language.

I. Tables are representations of the wholes and parts of subjects, by means of larger and smaller braces.

A brace is a crooked line, with two curves meeting in its centre, or opposite to the head of the division, and is used to connect two or more words, or points, thus :

$$Grammar, \begin{cases} \text{Universal.} \\ \text{Special.} \end{cases}$$

Putting any subject in that form, is called tabulating. Tabulating is of the greatest utility, because it presents a subject with its subordinate divisions orderly to the eye and mind in a single view. The pupil should learn the practice, in his studies, as soon as possible.

Language also *directs*. It directs our own mental operations. By using its signs for thought, we assist thought. It also directs the thoughts and feelings of others. A perfectly logical argument can lead the understanding to assent. An eloquent oration, or touching poetry, may move the feelings.

We are thus brought to the definition of language as it is viewed in the present course.

Language is a system of signs used for representing objects in classes, and for directing, as well as expressing, thought and feeling. (2)

This definition involves several points. 1. Language is a system. The English, for example, is like a machine whose parts are mutually dependent, while all conspire to a common end. If it were not a system it could not perform its functions, which are to *represent* and *direct*. 2. Language has signs. It is significant. By signs, for the ear and eye, it represents all objects of sensation or consciousness. 3. It is the funda-

II. Definitions are explanations which present the wholes and parts of what is defined by a series of words, in which the class is placed first, and the subdivision afterwards, so as to become less and less general to the last.

e. g.: A *Pronoun* is *a word substituted for a Noun.* The class here is *word.* The first division is *substitute;* the subdivision, *substitute for a Noun. Geography is a science, descriptive of the earth's surface.* The class is *science;* the first division, a *descriptive science;* the subdivision, a *descriptive science of the earth.* But geology, also, is a descriptive science of the earth. Another subdivision must therefore be made. It is that of *surface* of the earth. With this addition the definition of geography is completed.

Most definitions in books of education exemplify this rule more or less strictly. Mathematical definitions do so, strictly. A strict definition is one made according to the rule.

The pupil, therefore, should learn how to analyze, and thus to remember and state a definition.

He should not only read a strict definition over once, but should consider its parts one by one, regarding the first as the head of a class, and the others as its subdivisions.

In remembering it so as to answer the question so often put to him; What is such a thing? he should bring up, in his mind, the class which the definition divides.

III. Another assistance is in a good dictionary. The learner must look out every word of which he does not know the meaning, the pronunciation, and the spelling.

IV. Another assistance is peculiarly needed in all studies based on language. It is that of practice, by means of written and spoken exercises.

Theory must be reduced to practice, and by practice must theory be understood. In the learning of language, the plan of nature is, to put practice before theory. We learn to speak before we learn rules for speaking.

mental law of language that it represents objects in classes, as general or particular. This underlies the whole subject of Grammar. It is the basis in Logic, for Terms, Propositions, Syllogisms, and Method. It pervades the rules for words, sentences, style in Rhetoric, and Literature. Great difficulties have been caused by men forgetting that this is not only a fact in language, but the fundamental law of all language and all thought. 4. Language expresses thought. This is seen in every sentence which we speak or write. 5. Language expresses feeling. This is seen in the Interjections of Grammar, in all Rhetoric, and throughout Poetry. 6. Language directs our thoughts. Logic tells how to arrange our thoughts before we write or speak, and draws the rules of arrangement from the natural system of language. 7. Language directs thought and feeling in

12. He who studies faithfully the subjects now under examination, will acquire correctness and skill in using his own language; he will understand the materials and resources of his mother tongue; he will acquire mental discipline, since experience has fully shown that studies, based on language, unfold, not one, but all the faculties of the mind.

RECAPITULATION.

LANGUAGE.	1. ELEMENTS...................GRAMMAR.	
	2. COMBINATIONS for purposes:	1. *Correctness* in Communication. } GRAMMAR.
		2. *Reasoning*... } LOGIC.
MEANS FOR IMPROVEMENT, 1. Tables. 2. Definitions. 3. A Dictionary. 4. Practice.		3. *Persuasion*... } RHETORIC.
		4. *Pleasure* with *Instruction*.... } LITERATURE, including POETRY.
BENEFITS, 1. Attainments. 2. Discipline.		

others. This is seen in Rhetoric, and in the persuasion of the orator. It is witnessed in Poetry, as where a tragedy moves multitudes to tears.

As each language is a system, it has analogies. These analogies form principles. The principles induce common consent. Common consent forms usage. Usage determines the authorized mode for speaking correctly.

Analogy and usage thus become guides for the laws of language.

But usage itself is guided by analogy, and by principles. Hence, a language, apparently the most irregular, such as the English, will be found reducible to regularity, if we look far enough for the analogies and principles which usage has followed.

This inference will receive application specially when we consider the rules for spelling and accentuation in English.

PART I.

UNIVERSAL GRAMMAR.

13. Universal Grammar is a necessary introduction to English Grammar.

It is a science of language which treats of the elements and rules for combination for correctness in speech and writing, which belong to all languages in common.

14. In Universal Grammar we consider its *divisions* and its *material.*

I. Its *divisions* are two. They are rudimental and sentential.

II. The *rudimental* includes the elements apart from a sentence, which are common to all languages. The word "sentence" will be immediately explained. (17.)

III. The *sentential* includes the combinations with the rules requisite for a correct sentence, which are common to all languages.

IV. The *material* of Universal Grammar is found in the languages of the world.

CHAPTER II.

DIVISIONS OF UNIVERSAL GRAMMAR.

15. (a) *Rudimental Division.* The elements of language, it has been said, are words, with their *parts* and *subdivisions.*

The *parts* of words are syllables and letters.

In the word grammar, are two syllables, the one *gram*, and the other *mar.* The first syllable has the four letters *g, r, a, m.* The second syllable has the three letters, *m, a, r.*

Letters and syllables will be fully examined under English Grammar. For the present, it is sufficient to consider letters, as the elements of syllables; syllables as the elements of words; and words as the elements of sentences.

Letters are divided into vowels and consonants.

The vowels are letters which can be sounded by themselves, as a, e, i, o, u.

The consonants are sounded with the help of a vowel, as eb, ed, et, el; b, c, d.

A syllable is a vowel sound, with or without consonants, formed by one impulse of the breath in speaking.

There are so many syllables in a word as there are distinct vowel sounds. The vowel is the soul of the syllable.

16. The *subdivisions* of words include many classes. Of these classes, only two need to be now enumerated. They are *primitives* and *derivatives*.

A *primitive word* is one from which other words can be derived. *Derivative words* are those which are drawn from a primitive. For example, com-*press*, de-*press*, op-*press*, sup-*press*, im-*press*-ibility, are derivative words, drawn from the word *press*. The word *press*, as referred to them, is *primitive*.

17. (*b*) *Sentential Division*. In all languages, men, when they speak, form sentences.

A sentence is a union of words in some assertion.

By it we assert one thing of another, *e. g.** "*Ice is cold.*" This is a sentence. Coldness is asserted of ice. Three words are so united as to make that one assertion. Again: "*Lead is not light.*" It is asserted that lightness does not belong to lead. Four words are so united as to make that one assertion.

To form a complete sentence, there must be union of words, and assertion by words. Assertion is implied in commands and questions.

18. The assertion is affirmative or negative.

19. The combinations used in framing a sentence are shown by, 1, the Parts of a Sentence; 2, the Parts of Speech; 3, Logical Analysis; 4, General Syntax.

Sec. I.—*The Parts of a Sentence.*

20. There are three parts in every simple sentence, 1. That of which we assert; 2. That which we assert; 3. That by which we assert; and they are called the Subject, the Predicate, and the Copula; as "James is playing."

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* For example.—(*exempli gratia.*)

21. The Subject is that member in the sentence of which the assertion is made.

22. The Predicate is that which is asserted of the subject.

23. The Copula is that which unites the Subject and Predicate, by asserting one of the other.

Thus, in the sentence, *"James is playing."* The subject is, *James*. It is of James we are talking, and of whom we are telling something.

The Predicate is, *playing*. What we are telling of James is, that he is playing.

The Copula is the word *is*. By it we unite James and playing together, and perform the telling. The Copula tells. The Predicate is told. The Subject is told of.

24. The Copula is frequently called the Substantive Verb.

SEC. II.—*Parts of Speech.*

25. Parts of Speech are heads to which words can be reduced, according to their uses in a sentence.

26. In Universal Grammar, eight parts of speech are regarded. Of these, two are the essentials of a sentence; and two attendants on the essentials. The remaining four are particles.

The Essentials are the VERB and the SUBSTANTIVE.

The Attendants are the ADVERB and the ADJECTIVE.

The Particles are the CONJUNCTION, INTERJECTION, PREPOSITION, and PRONOUN.

27. The essentials and their attendants are called the Material Parts of Speech. The particles are called the Formative Parts of Speech.

MATERIAL PARTS OF SPEECH.

Essentials.

28. There are two Parts of Speech, without which no sentence can be made. These are, the VERB and the SUBSTANTIVE. They are therefore called the Essential Parts of Speech. The reason why they are so, is, that as every sentence is an assertion, there must be a word by which we assert, and a word of which we assert.

(1.) VERB.

29. The Verb is the word in a sentence which unites the whole sentence, and asserts existence or action.

Passion is included under action, as the one implies the other.

A Verb signifies: to be, to act, or to be acted on. It always asserts that something *is*, or that something *is done*. What is done, is done by something, or to something. *e. g.:* "Water *is* fluid," "Birds *fly*," "Snow *is melted*," "Winds *move* waves."

In the first of these sentences, is a verb, expressing existence in the word "is;" in the second, a verb expressing action, in the word "fly;" in the third, a verb in the words, "is melted," expressive of being acted on; in the fourth, a verb expressive of action on something, by another thing, in the word "move."

Such is the verb. It is so named (from *verbum*, the word) as being *the* word, which is the soul of a sentence.

30. Understanding the verb, we can now extend the definition of a sentence.

A sentence is a union of words in some assertion made by MEANS OF A VERB.

31. It follows from this, that in every passage of speech or writing that forms connected sense, there must be so many sentences as there are verbs expressed or understood.

32. The divisions of Verbs depend on the next Part of Speech—the Substantive.

(2.) SUBSTANTIVE.

33. A Substantive is a part of speech, which is or can be subject to the assertion of a verb in a sentence.

By being subject is meant that it will make sense when put before a verb. It is then subject to the assertion of a verb. In the sentence "water is fluid," *water* is a substantive. It makes sense when put before the verb *is*. It is the subject of which the assertion is made, that it is fluid. The word *birds*, in the sentence, "birds fly," is a substantive. It is a subject of the verb "fly." It makes sense with the verb "fly." The assertion is made about birds. Such is the substantive. It is so named from two words, (*sub sto*,) which mean, to stand under. The substantive stands under, and receives the assertion of a verb. The word subject means put under. Substantive and subject have, thus, like meanings.

34. The word substantive is general. It includes any word, sentence, or part of a sentence, which can be used substantively by being subject to the assertion of a verb. Whatever is made subject to the assertion of the verb of a sentence, becomes a substantive in that sentence.

35. A verb may be made to cease from assertion, and to become a substantive. When this is done, it is said to be in the Infinitive Mood. By the Infinitive Mood is meant that the word no longer acts in a sentence only, as a verb, but also as a substantive. In the English language, this is signified by the little word "*to*" being placed before the word usually employed as a verb. *e. g.:* "To deceive is wrong." Here "to deceive," is a substantive. It means, deception is wrong. In Universal Grammar, therefore, the infinitive is regarded as a substantive.

Divisions of Verbs and Substantives.

Verbs, divided.

36. The divisions of Verbs and Substantives can now be understood.

37. Verbs are classified according to their *sense* or *use*.

38. Verbs express BEING or ACTION, (with PASSION as the reciprocal of ACTION.)

39. They are hence divided, *according to sense*, into *Neuter* and *Active* verbs.

40. A *Neuter Verb* is one which does not express *action*, but *being*, as *he is, thou art, I am, man exists.*

41. An *Active Verb* is one which expresses *action*, as, *he runs, he strikes.*

42. *Active Verbs* are divided into *Transitive* and *Intransitive.*

43. The word Transitive is from two words, (*trans eo*,) the first meaning *over*, and the second, *to go*. That is transitive which can go over from one thing to another.

Active Transitive Verbs, are those which require an object, because the action is represented as going over from the subject to that object, as "Brutus *killed* Cæsar."

44. The object of an Active Transitive Verb is a Substantive. By object is meant, that against, or to which, an action is directed.

45. *Active Intransitive Verbs* are those which do not require an object, as *Peter walks.*

46. Being is expressed by the verb "*to be*," in some of its forms.

Every other verb can be expressed by union with the verb "*to be*," as light *shines*—light *is* shining.

The verb "*to be*," can be expressed alone. It is, therefore, sometimes called the Substantive Verb, because it stands under all others.

If Passion be distinguished from Action, the classes of verbs, according to sense, are three: Neuter, Active and Passive. But every Passive Verb must imply a correspondent Active Transitive Verb.

47. Verbs are divided, *according to their use in a sentence*, into *Transitive, Intransitive*, and *Copulative* Verbs.

48. A Transitive Verb is one which requires a Substantive as its object to complete the sense. *e. g.:* A strikes B.

49. An Intransitive Verb is one which does not require a substantive as its object. *e. g.:* He walks.

50. A Copulative Verb is one used as a Copula, and which can take after it a Substantive, which is a Predicate for a subject before it. Man *is* an animal. The child *shall be named* Alexander.

51. Both classifications should be in the mind, as both are needed, and will be used.

Substantives, divided.

52. Among substantives are names. These names are called NOUNS.* A NOUN is a substantive, which names objects.

53. Nouns are divided into *proper* and *common*.

54. A *proper* noun is the name of an individual, as *Alexander, London, Europe.* We thus name the man, Alexander; the City of London; the Continent of Europe.

55. A *common* noun is the name of a class to which individuals belong: as *man, city, continent.*

This division of nouns applies the first part of the definition or language, which declares it to represent objects in classes.

These are the two parts of speech, which are indispensable for a sentence in all languages. They are the Verb and the Substantive.

Attendants.

56. There are two parts of speech, which are attendant on the verb and the substantive. These are, the adverb and the adjective. The one attendant on the verb is called the adverb, from two words, (*ad verbum*,) signifying to the verb. The one attendant on the substantive is called the adjective, from two words, (*ad jacio*,) signifying what is thrown, or put to, something. The adjective is put to the substantive. We can now define.

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*Substantives are a class, and nouns are a division of that class. That is a substantive which can be used as the subject of a verb. This is not always a noun, as will be seen after advancing in grammar.

(3.)—ADJECTIVE.

57. An adjective is a word which qualifies a substantive.

Thus, we may qualify Water as cold, hot, clear, muddy, deep, shallow. We may qualify Birds as old, young, blue, black. We may qualify Snow as early, late, deep, light. All these words, which thus qualify, are adjectives. *Wild tempests roar.* In this sentence, *wild* is an adjective, because it qualifies tempests.

58. Among adjectives may be Articles.

Articles are limiting adjectives, attached to common nouns.

They limit the meaning of the class to which the noun belongs, as *a man, the man, the men.* They are indefinite or definite. In these examples, the articles are *a* and *the.* The indefinite is *a*, and the definite is *the.* Articles are not found in all languages. In English, the indefinite is *a* or *an*; the definite, *the.*

(4.)—ADVERB.

59. An adverb is a word which modifies a verb, and may also modify adjectives and other adverbs.

In the sentences, "wild birds fly rapidly," "light snow is melted easily," the words *rapidly* and *easily* are adverbs. They are so, because the first modifies the verb "fly," and the second the verb "is melted." They tell how the birds fly, and how the snow is melted. Thus, adverbs modify verbs. But adverbs can modify adjectives and other adverbs, as in these sentences: "*very* light snow is melted easily," "some wild birds fly *very* rapidly." The word *very* is here an adverb, modifying the adjective, *light*, in the first sentence, and modifying the adverb, *rapidly*, in the second sentence.

Such are the Attendant Parts of Speech. They are, the adverb and the adjective.

60. The two essential, and the two attendant, make, together, the four material parts of speech. All derivation from primitives is made by the formation of these.

Thus: from the verb *compress*, are formed the substantive *compression;* the adjective *compressive;* and the adverb *compressively.* This is universally the case.

The Material Parts of Speech are thus found to be verbs, substantives, adjectives, and adverbs.

FORMATIVE PARTS OF SPEECH.

61. There are four Parts of Speech in general grammar, which are assistants to the whole sentence, or to substantives

tence, there must be a verb. If there be a verb, there must be a subject, which is a substantive. Thus, the two essentials must exist—the verb and substantive.

The verb and substantive are liable to be modified and qualified; hence, the two attendants, the Adverb and Adjective, must exist.

The sentences may need connection and substitution. The Conjunction and Interjection must therefore exist.

The Substantives, also, may require connection and substitution. Therefore, the Preposition and Pronoun must be furnished.

II. From facts and observation.

The examination of all languages shows them in all. Let any man mark all the sentences he makes in speaking, or ever has spoken, and he will find them. Every man has made them since he began to speak.

73. It is always useful to assist the mind of the learner by his eye. It is needful, also, to see this subject in one connected view. Such is the design of the following tabular views.

In the first table, the directions of the arrows indicate the relations of the four Material Parts of Speech. From the Adverb, one arrow runs to the Verb, and one to the Adjective; while one, in a curve, turns upon the Adverb itself, to indicate the rule, that "*the Adverb modifies Verbs, Adjectives, and other Adverbs.*" The first arrow suggests, also, through the eye, the meaning of the word *Adverb*, (*ad verbum*) because it runs *to* the Verb.

One arrow runs from the Adjective to the Substantive, beause it qualifies the Substantive. This suggests, through the eye, the meaning of the word *Adjective*, (*ad jacio*) because it is *put to* the Substantive.

One arrow runs from the Substantive to the Verb, because it is the subject of the Verb. This suggests, through the eye, the meaning of the word Subject, (*sub jacio*) because it is put *under*—thrown under the assertion of the Verb.

The standing-place of the Substantive is, also, in its position, under the Verb, to indicate the meaning of the word Substantive, (*sub sto,*) and to show it as standing under, and liable to stand under, the assertion of the Verb. The meaning of *verb*, as *the word* on which the sentence depends, (*verbum,*) is also exhibited. For, by following the direction of all the Arrows, we see them all terminating in the Verb. By reversing the direction, we find them all running into, or, as the old expression is, migrating into the Adverb.

74. The whole table presents to the eye the simple, and universal theory of language, from which were drawn, in old time, the names of the parts of speech.

TAB. 1.

MATERIAL PARTS OF SPEECH are

VERB. ← ADVERB.

SUBSTANTIVE. ← ADJECTIVE

ESSENTIALS
for a Sentence.

ATTENDANTS
non Essentials.
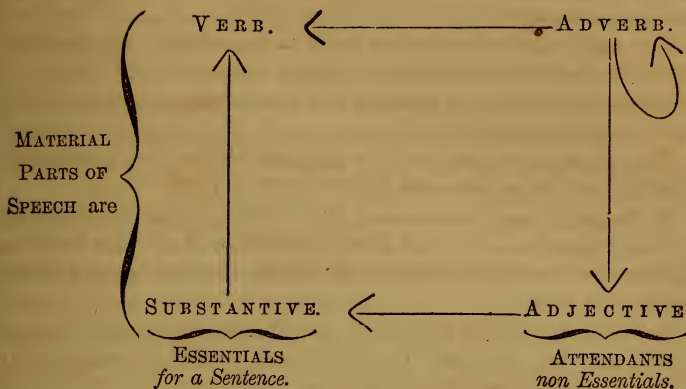
75. A second table for the Formative Parts of Speech, or particles, is made in the simplest manner, by bringing down from the table above, the two words, *sentence* and *substantive*, and affixing to them the words *connection* and *substitution*.

TAB. 2.

FORMATIVE PARTS OF SPEECH are for	*Connection* {for or *Substitution* {for	*Sentences,* forming, or *Substantives,* forming,	1. CONJUNCTION, and 2. INTERJECTION. 1. PREPOSITION, and 2. PRONOUN.

76. The two tables may now be drawn into one, and the arrows laid aside.

TAB. 3.

PARTS OF SPEECH are	Material,	1. *Essentials* for a sentence,	1. By *Assertion*, - - - -	VERB.
			2. By being subject to an Assertion, - - -	SUBSTANTIVE.
		2. *Attendants* on Essentials	1. On the *Verb*, - - - -	ADVERB.
			2. On the *Substantive*,-	ADJECTIVE.
	Formative,	1. For the *Sentence,*	1. By connection, -	CONJUNCTION.
			2. By substitution, -	INTERJECTION
		2. For the *Substantive,*	1. By connection, -	PREPOSITION.
			2. By substitution, -	PRONOUN.

77. As the four leading parts of speech all terminate in the Verb, so is it with the four which are subordinate. They also show it to be *the word* of a sentence.

It will be seen by the table that they assist the *sentence* and the *substantive* by furnishing connection and substitution. But the *sentence* depends upon the verb, without which there can be no sentence. The *substantive*, also, is a word which is or can be subject to the assertion of a verb. The substantive, therefore, depends upon the verb. Thus, the formatives depend on the sentence and substantive, and these on the verb. It is thus seen how the verb is that word in a sentence to which ALL the others are related, and why the name was bestowed by ancient wisdom, from *verbum*, the word.

78. The pupil has thus obtained, from Universal Grammar, a simple and comprehensive view of the Parts of Speech, which he can apply in studying the English language, or any foreign language which he may ever wish to acquire.

79. Before proceeding farther, he should now apply what he has learned, by a few exercises. In all the studies based on language, he will find peculiar value in the familiar maxim, that "practice makes perfect."

The first attainment for the pupil in language, is to distinguish and define the Parts of Speech, by the uses of words in a sentence.

This is usually called Etymological Parsing.

PARSING.

80. Parsing means, generally, reducing any thing into its parts. The name is taken from the word part. It is finding the parts of some whole. The whole is parsed by being parted. For *s*, in parsing, put *t*, and the meaning can never be forgotten. Parsing is parting.

81. In grammar, the whole which is to be parted is the sentence. The Sentence is sometimes called the grammatical unit. As, in arithmetic, you can divide one into parts, as one-half, one-third, one-fourth; so you can divide a sentence into parts. As you can make all other numbers by constantly adding the number one, so, by adding one sentence to another, you make all discourse addressed to the eye or ear. A book is a collection of sentences.

82. The different kinds of parsing depend on the kinds of division or parting in a sentence.

83. The parts of a sentence are members, clauses, words; and of words, syllables and letters. Words may be referred to a sentence, or not so referred.

84. Of these we now consider words as referred to a sentence.

Parsing, as applied to words referred to a sentence, is usually divided into Etymological and Syntactical parsing. Strictly, these are Analytic and Synthetic parsing.

85. Analytic (Etymological) parsing simply classifies the words under the heads of the parts of speech, by seeing what each word does in a sentence. It thus analyzes the sentence to find the parts of speech, and is therefore Analytic.

86. Synthetic (Syntactical) parsing considers the relations of the parts of speech in a sentence, and includes Analytic (Etymological) parsing. It puts together the parts of speech by their relations, and is therefore synthetic.

87. It is Analytic (Etymological) parsing which is now to be the subject for practice, under rules.

RULES FOR EXERCISE IN ANALYTIC (USUALLY CALLED ETYMOLOGICAL) PARSING.

88. (1.) For an exercise, written, write out the first sentence of the exercise with sufficient space between the lines for intervening letters. Over each word, beginning always with the verb, mark its name as a part of speech, using the first letter or letters of that name, as V for verb, and S for substantive. Do the same with the second sentence, and so through the list.

98. (2.) In determining what part of speech each word is, observe the following directions.

Do not consider what each word means by itself, in a dictionary, but what it does in the sentence before you. This is a fundamental rule.

See which one of the eight works given to the eight parts of speech is performed by the word. These are, to assert; to stand subject to assertion; to qualify; to modify; to give connection or substitution for Sentences and Substantives.

90. Remember, if a word *asserts* that something is, or something is done, it is a Verb.

If a word, or any form of language, is, or can be subject to the assertion of a verb, it is a Substantive.

If it qualify a substantive, it is an Adjective.

If it modify a verb, adjective, or other adverb, it is an Adverb.

If it connect, or can connect, two sentences, it is a Conjunction.

If it substitute, for a sentence, a single word, expressing feeling and will, without being a Verb, it is an Interjection.

If it connect a substantive with the verb, or some other word in the sentence, it is a Preposition.

If it be a substitute for a substantive, it is a Pronoun.

91. If you are still in doubt, refer to the lists given below, which are provided for use in subsequent lessons.

Sentences for Exercises, written.

"Prosperity makes friends, but adversity tries them."

"Vice gives deformity to man."

"Unselfish feelings belong to true friendship."

"Nimble tongues frequently stumble."

"Constancy in friendship, under short misunderstandings, shows a generous mind."

"When pride cometh, then cometh shame."

"Speech is peculiar to man. It is given to him for great uses; but, alas! we often turn it to bad purposes."

(2.) For an exercise, not written, take a book and name each part of speech in successive sentences, and give the reason. *e.g. :* In the full sentence above, "makes" is a verb, because it asserts, and unites the sentence. Let reader, pupil, or instructor stop at this part of the subject till every part of speech can be named.

92. From this point till the subject of grammar terminates, let there not be a lesson—let there not be a day in which the learner does not parse. An exercise in parsing must be supposed to accompany every lesson.

Lists.

93. (1.) *Verbs.*—Is, was, will be; draw, drive, push, strain, press; shrink, feel, breathe, walk, run. The verbs express BEING and ACTION.

(2.) *Substantives.* — Alexander, Cæsar, Napoleon, London, Paris, New York; man, animal, stone, plant, tree; thought, feeling, intention; goodness, badness, corruption, adversity, prosperity. Among Substantives are the NAMES of objects.

(3.) *Adjectives.*—Good, bad, high, low, long, short, bright, dark; beautiful, ugly; old, young; constructive, destructive. Adjectives express QUALITIES of objects.

(4.) *Adverbs.*—Beautifully, hideously, righteously, wickedly; swiftly, slowly, darkly, brightly. Adverbs express the MODIFICATIONS of *Actions* and of *Qualities.*

(5.) *Conjunctions.*—And, as, because, for, if, that, then, since; or, nor, either, neither, than, though, yet, but, whether, whereas, unless; as—as; as—so; if—then; either—or; whether—or; though—yet. The Conjunctions express RELATIONS suited to sentences.

(6.) *Interjections.*—Oh! ah! alas! ha! indeed! good! bravo! ho! ahoy! hurrah! hail! adieu! good-day! The Interjections express EMOTIONS.

(7.) *Prepositions*.—Above, below; before, behind, within, without; about, across, after, against, along, amid, among, around, athwart, beside, between, beyond, down, for, from, in, into; of, off; on, out, over, past, since, through, till, to, toward, under, unto, up, with, within, without. Prepositions express position or motion in place or time, and thus RE-LATIONS for words.

(8.) *Pronouns*.—I, thou, he, she, it, we, you, they; myself, thyself, himself, herself, itself, yourselves; who, which. Pronouns REPRESENT.

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SEC. 3.—*Logical Analysis.*

94. *The second attainment for the pupil, in language, is ability to analyze a sentence, and thus to see the forms of the sentences he is to use in writing and speaking.*

The following explanations and directions are for this attainment.

95. Logical Analysis in grammar is a mode of dividing a sentence, so as to show the relations, within the sentence, of the parts of speech, and also the relations of that sentence to others with which it is grammatically connected.

The following example will serve for illustration: "The perfectly wise Creator most mercifully bestowed a faculty for speech."

96. It will be seen by the tables, and by following the arrows, that all the parts of speech in any sentence, are connected with the *verb directly*, or *through the substantive.*

97. There are two cases. The first is that in which the copula (23), which is always implied (46), is not expressed nor used.

98. In this case, the parts of speech in any single sentence, which are directly attendant on the verb, or connected with it, form, *with the verb*, what is called the Logical Predicate, while the verb itself is called the Grammatical Predicate. Thus, "*bestowed*" is the Verb, and also the Grammatical Predicate. "Most mercifully bestowed a faculty for speech" is the Logical Predicate.

99. All those parts of speech in any sentence, which are attendant on, or connected with the substantive, which is the subject of the verb, form, together with that substantive, the Logical Subject, and the substantive itself, the Grammatical Subject. "*Creator*" is the Grammatical Subject; "the perfectly wise Creator," the Logical Subject.

100. If the verb have no attendant nor connected words, it forms both the Grammatical and Logical Predicate, as, "the wind *blows*."

101. If the substantive have no attendant nor connected words, it forms both the Grammatical and Logical Subject, as *"time* flies."

102. The second case (97), is that in which the copula is expressed or used. It is then followed by a substantive or adjective, as, man *is* an *animal,*" "man *is mortal."*

103. The *substantive* is then a *class* or *correspondent* for the subject.

104. In this case the substantive or adjective following, forms the grammatical predicate, and with the attendant and connected words, the logical predicate. The rules for the subject remain as before.

105. The verb is then named *the copula,* because it connects or *copulates* the predicate with the subject. 106. *It may be modified.*

107. The divisions of a sentence thus made, are drawn from grammar; the heads under which they are reduced, (subject, copula, and predicate) are borrowed from logic. The word, "subject," is used in both, and has *its grammatical sense* and *logical sense.*

108. When the verb "to be" is the only one used in a sentence, the words that form the predicate keep their grammatical relations unchanged. *e.g.:* "*man is mortal." Mortal* is the predicate, but, grammatically, it qualifies man. *Man is an animal: animal* is the predicate, but, grammatically, it is the subject after the verb, while man is the subject before the verb, in the grammatical sense of the term subject. This is the case in all such sentences when an adjective or substantive forms the Predicate.

SENTENCES.

109. Sentences are simple or compound.

110. A simple sentence is formed by a single verb making one assertion : as, *rain falls.*

111. A compound sentence is formed by the union of two or more simple sentences, and consequently by two or more verbs : as, *when rain falls, then the grass will grow.*

112. The parts of a compound sentence are called its *members,* and the divisions of members are called *clauses.* In the compound sentence just given, are two members. If we should add a clause to the first member and say, " when the rain falls *in its proper season,* then the grass will grow," there would be two clauses in the first member.

113. Members of a compound sentence are *dependent* or *serial.*

114. They are *dependent* members when the assertion of one is made to result from the assertion in another. In the example just given, the second member is dependent on the first. The growing of the grass is spoken of as a result from the falling of the rain.

115. They are serial members when no necessary dependence of one upon the other is expressed : as, "*Cæsar* came; he *saw ;* he *conquered;*

(7.) *Prepositions.*—Above, below; before, behind, within, without; about, across, after, against, along, amid, among, around, athwart, beside, between, beyond, down, for, from, in, into; of, off; on, out, over, past, since, through, till, to, toward, under, unto, up, with, within, without. Prepositions express position or motion in place or time, and thus RE-LATIONS for words.

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114. They are *dependent* members when the assertion of one is made to result from the assertion in another. In the example just given, the second member is dependent on the first. The growing of the grass is spoken of as a result from the falling of the rain.

115. They are serial members when no necessary dependence of one upon the other is expressed: as, "*Cæsar* came; he *saw;* he *conquered;*

he *ruled;* he *fell.*"   These members are only simple sentences in a series, which may be loosely connected by the conjunction "and" being understood.   They are called *serial,* because they form a *series.*

116. Here and elsewhere, by a word understood, is meant a word not expressed, but which must be supposed in the sentence, for completing the grammatical connection and the sense.

117. GENERAL PRINCIPLES FOR SIMPLE SENTENCES.

(1.) In every sentence there must be a verb, and that verb must have its subject, which is a substantive; as, "the *sun* is shining."

(2.) The verb must be transitive or intransitive; if transitive, it must have an object, and that object must be a substantive; as, "the sun heats the *water.*"

(3.) Every preposition must have an object, and this object must be a substantive; as, "the sun shines *on* the water."

The two parts of speech thus deduced, are the verb and substantive.

(4.) Every verb may be modified by an adverb, and this by another adverb; as, "the sun shines *very brightly.*"

(5.) Every substantive may be qualified by an adjective, that adjective modified by an adverb, and that adverb by another adverb; as, "the water is *very darkly blue.*"

(6.) Every substantive, which is the object of a preposition, may be referred to another substantive, which is the object of another preposition, and thus through a series.   The last substantive of that series may be qualified by an adjective, that adjective modified by an adverb, and this latter by another adverb; as "*water,* in the *reflection* of the *splendor* of *clouds very deeply red,* is reddened beautifully."

" Reflection " is the object of the preposition "in;" splendor of, "of;" clouds of the second " of;" and clouds are qualified by "*red;*" red modified by " *deeply ;*" and deeply by " very."

(7.) Every substantive, which is the object of a transitive verb, may be referred to another substantive, which is the object of any preposition, this substantive in like manner to another substantive, which is the object of another preposition, and thus through a series.   The last substantive of that series may be qualified by an adjective, that adjective modified by an adverb, and that adverb by another adverb.   *e. g. :* "the shell struck the roof of a house in a quarter quite remarkably full of combustible materials."   "*Roof*" is the *object* of the transitive verb *struck.*   It is connected with "*house*" by the preposition "*of;*" and that with "*quarter*" by the preposition "*in.*"   *Quarter* is qualified by *full,* and full modified by *remarkably,* and remarkably by *quite.*

(8.) The infinitive form of the verb is regarded as a substantive, which is a subject or an object. If it be the latter, it is the object of a transitive verb, or of a preposition, expressed or understood: as, "he desired *to study* diligently." "What went ye out *for* to see?"

(9.) If the verb become the copula, the predicate is a substantive or an adjective, and is subject to the same conditions already stated, for every substantive and every adjective; as, "men *are* very imperfect beings." (104, 105, 106.)

(10.) In Universal Grammar, in the order of analysis, the adverb appears at the last place, and the verb at the first.

(11.) Though the Article does not belong to Universal Grammar, it may, for convenience in using English examples, be regarded as an adjective unmodified by an adverb. Its place is by the substantive, to which it is attached.

These general principles may now be applied.

General Rule.

118. In applying the principles to any particular sentence, find, and place in successive ranks:

1st. The essential parts of speech in that sentence.

2d. The attendants and the substantives, which are objects.

3d. Attendants on attendants, and subordinate objects, with their attendants.

An example will now be given, as well as special rules for giving symmetry to a written analysis, so that the anatomy of the sentence may be exhibited to the eye.

EXAMPLE FOR A SIMPLE SENTENCE.

"The perfectly wise Creator most mercifully bestowed a faculty for speech."

Special Rules for Simple Sentences.

1. The first step is to find the verb and its subject, and to place over the one the letter P, for predicate, and over the other S, for subject. Put a long, straight line between these letters as a base line. The verb and the substantive are the two essential parts of speech. In the example, the verb is *"bestowed,"* and its subject is the substantive *"Creator."*

The work then appears in this form:

S.   P.

(1.)   Creator,   bestowed,
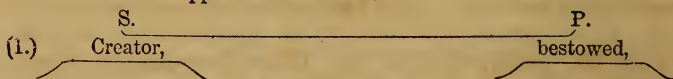
2. The second step is to find the attendants and the objects. The attendant on *Creator* is the adjective "wise," and the particle "the." The attendant on the verb is the adverb "mercifully." As the verb is transitive, it has an object. That object is "faculty." The second rank of the analysis can now be formed:

```
              S.                                    P.
(1.) Creator                            bestowed

(2.) wise            the        mercifully              faculty.
```
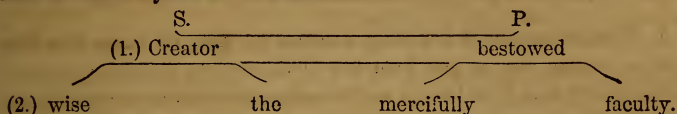
3. The next step is to find the attendants on the attendants, and the subordinate substantives, which are the objects of prepositions. The attendant on "wise" is the adverb "perfectly;" on "faculty," the article "a," and on "mercifully," the adverb "most." The subordinate object of the preposition "for," is *speech*.

The third rank of the analysis can now be formed, and, by the same principles, a fourth, fifth, and so on, as far as the sentence may require.

```
              S.                                    P.
(1.) Creator,                           bestowed,

(2.) wise            the        mercifully            faculty
                                                          for
(3.) perfectly              most                 a      speech
```

4. Some practical details must be observed, to avoid confusion and a lack of symmetry. The line over the first rank must be parallel with the base of the paper or board. Sufficient space must be left between the subject and predicate.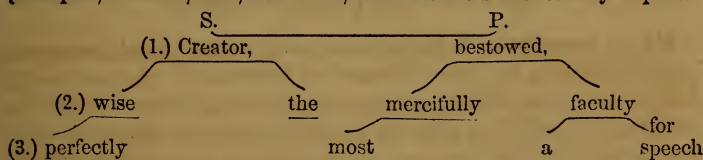 As soon as a word is written, it must be underscored by a line parallel to the base line. From each line small curves must be drawn to the words in the next rank to indicate connection. Prepositions, without underscoring, are to be placed between the words they connect, or when there is not room, by the side of the substantives to which they belong.

5. When a sentence is so presented, it is not only useful for grammar, but for composition, by giving a mould for sentences which can be in the mind when one is writing or speaking.

6. When the verb "to be" is the only one employed, put over the line the three letters, S. C. and P., for subject, copula and predicate, and place the verb under C. Treat the subject as before, and treat the substantive or adjective, now forming the predicate, like any other substantive or adjective, by placing under it, its attendants or objects: as

```
        S.                C.              P.
       Law                is          Direction.
```
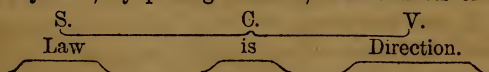
7. After you have become versed in logical analysis, by long practice, divide every verb into copula and predicate by the verb "to be;" as, "rain falls"="rain *is* falling."

Examples of Compound Sentences used for Illustration.

1. Because speech is a faculty peculiar to man, an emanation from human reason, and a gift from the divine reason, therefore, language distinguishes men from brutes, and its cultivation elevates human reason towards the divine.

2. The wind goeth toward the South, and turneth about unto the North; it whirleth about continually, and the wind returneth again according to his circuits.

3. Language bestows power; but, alas! how many pervert it to the most vile purposes.

Special Rules for Compound Sentences.

119. 1. In analyzing a passage, containing several simple sentences, begin by counting the verbs, expressed or understood.   As many as are the verbs, so many will be the simple sentences in number.   To free the mind from all confusion, write the verbs in a temporary list, to be afterward erased; number them, and distinguish, by a dot, the verb "to be." Thus, in the first example, are five verbs: 1st, the verb "is," expressed before "faculty;" 2d, the same verb, understood, before "emanation;" 3d, the same verb, understood, before "gift;" 4th, the verb "distinguishes;" 5th, the verb "elevates." In the second example, are the four verbs—goes, turns, whirls, returns. The ending, "eth," is simply an old form.   In the third example, are two verbs, "bestows" and "pervert."

2. Find for each Verb, its grammatical subject, and place these subjects in a temporary list, by the side of their respective verbs.   In the first example, "speech" is the first subject represented, the second understood, the third understood; "language" is the fourth, and "cultivation" the fifth.   In the other examples, the subjects are "wind," "it," "language," "many."

3. Look for the conjunctions, expressed or understood, which connect the sentences, and hold them in recollection. Decide, by the sense, whether the sentences are dependent or serial.

In the first example, the conjunctions are "because" and "therefore." "Because" is once expressed, and twice understood. The sentences are dependent. In the second example, the conjunction is "and;" the sentences are serial. In the third, the conjunction expressed is "but,"

and that which is understood before "*language*" depends on the sense we give to the sentence. It may be "though" or "although."

4. Proceed now to draw out your simple sentences, according to the rules for them. If the sentences are serial, put them in the order in which they stand. If they are dependent, put that or those first on which the others depend. The order will be at once seen by inspection of any one of the three examples.

5. Enclose, by braces vertically drawn, the single sentences which are affected by one conjunction, and write such conjunction against the brace to which it belongs. Enclose these by other braces, if necessary, till a single large one embraces the whole compound sentence.

6. When interjections occur, their arrangement is to be similar to that of conjunctions, since, like these, they apply to whole sentences. An interjection is the expression of an emotion, applied to some following sentence or sentences. The emotion expressed by the interjection can itself be expressed in a separate sentence. Therefore, set the interjection against the sentence to which it applies, and under the conjunction, if there be one. When desired, write by it, on the left 1st, the class of emotions expressed; and, 2dly, the sentence understood by the interjection. Thus, in the last example, the interjection is "alas!" the sentiment is "sorrow." The sentence—"I grieve for the fact," "I regret to say it," or some other equivalent.

7. Observe these rules with care, because the object is to form accurate habits. What you are now learning will help you in many things : 1, in English Grammar and parsing, because the analyzed sentence gives the relations, which are the basis of all the Rules of Syntax; 2, In composition, in recitations, conversations, and public speaking, because you will thus see the moulds and forms of sentences, and so learn to make sentences easily and well; 3, in all subsequent studies based on language, since they all refer to the sentence, by analysis or combination; 4, in learning other languages and translating, because, by this process you can analyze any sentence in any language, parse it, and then give it elegantly in your own tongue.

120. The exercises now follow : The learner must not forget that *in all studies connected with language, exercises, written or spoken, are indispensable.* When principles are taught, they must be brought into some exercise, by the continuance of which a habit will be formed, and the principle itself be more clearly comprehended. In these studies, the rule holds, that for any thing to be known, something must be done.

121. *The second exercise in language is for the second attainment.*

It consists in analyzing sentences according to the rules given, and in stating the relations of words in a sentence, as preparatory to Rules of Syntax.

The exercise is partly written and partly oral.

For the written exercise, analyze the following sentences: For the oral exercise, take a book, and 1, analyze sentence after sentence by the rules given, till you can do it perfectly; 2, after analyzing any sentence, parse the words analytically, (etymologically,) by stating to what part of speech each word belongs.

SENTENCES FOR EXERCISES.

"The fear of the Lord is the beginning of wisdom."

"The love of money is the root of all evil."

"Righteousness exalteth a nation, but sin is a reproach to any people."

"The memorial of virtue is immortal, because it is approved with God, and with men."

"Wisdom is the grey hair unto men, and an unspotted life is old age."

A civil war resembles the heat of a fever; but a foreign war (resembles) the heat of exercise, and serves to keep the body in health.—*Bacon.*

If the people are of weak courage, number is of little value in armies; for, as Virgil says: the number of the sheep never troubles the wolf.

God never works miracles to refute atheism, because His ordinary works refute it.—*Bacon.*

Death opens the gate to good fame, and extinguishes envy.—*Bacon.*

Honest dealing is the honor of human nature, and a mixture of falsehood resembles alloy in gold and silver. The alloy may fit the metal for work, but makes it base.—*Bacon.*

> Lowly they bowed, adoring, and began
> Their orisons, each morning *duly* paid.—*Milton.*

SEC. 4.—*Rules of Syntax.*

122. *The third attainment in language consists in ability to apply the Rules of Syntax, in Universal Grammar, to sentences.*

The following explanations and rules are to assist in gaining this attainment.

123. The word syntax means arrangement together. It is the arrangement of the parts of speech together in a sentence, according to their mutual relations. A more exact view will be given in English Grammar.

124. Rules of Syntax are directions how to combine the parts of speech in a sentence, according to these relations.

The rules are, therefore, based on the relations, and these must be first understood.

Relations in Syntax.

125. The relations considered in Syntax by Universal Grammar, are hree: They are *subjective*, *objective*, and *general*.

126. By looking at the tables and definitions for the parts of speech, these relations can be understood.

127. The *subjective* relation is generally called agreement.

It applies to the relations between the verb and its subject; between substantive and adjective; between verb and adverb; between adjective and adverb; and between one adverb and another. The arrows indicate these relations, and may fix them in the memory. Each to which the arrow points, is a subject for that from which it points. Hence, this is called the subjective relation. The pronoun, is, of course, included, because it represents and takes the place of a substantive.

128. The *objective* relation is generally called government.

It applies to the substantive as an object. It is an object to a transitive verb, or to a preposition. The pronoun, is, of course, included under the substantive.

129. General relations include, *connection*, *substitution*, and *impartation*.

130. Connection applies to the conjunction; substitution to the interjection; impartation to any part of speech doing the work of another. The office of one is often imparted to another. A part of the verb, called the infinitive, is used as a substantive. Another part of the verb does the work of an adjective, and is called a participle. This is not the place to explain them. Pronouns sometimes do the work of adjectives, as well as of substantives; adjectives of substantives. Sometimes a whole sentence is put as the subject of a verb, and thus made to do the work of a substantive. The pronoun has its name from being used as a noun. The conjunction does the work of a preposition, by uniting words.

131. This impartation runs through all the parts of speech. If understood, grammar becomes simple in the learner's mind. If not understood, he is always liable to confusion.

132. Understanding it, he will see, at once, that in parsing, he is to consider which one of the functions of the parts of speech is performed by the word.

133. It will be seen, by examination, that all the parts of speech have been included under these relations. The article, it will be remembered, is regarded as an adjective of limitation.

134. Position is not considered in Universal Grammar, because the rules for position vary in different languages.

RULES OF SYNTAX IN UNIVERSAL GRAMMAR.

135. From these relations are formed certain rules called the **Rules of Syntax.**

136. These Rules of Syntax, generally, are only the definitions put in another form. *e. g.—Definition:* An adjective is an attendant word which qualifies a substantive. *Rule:* Adjectives qualify the substantives on which they attend.

137. These rules, given in Universal Grammar, have not the details which Rules of Syntax will have in English Grammar. The learner is not supposed to know what is meant by case, person, number, gender; even if he have already studied grammar, he omits these details, for the present, in parsing.

138.   I. SUBJECTIVE RELATION.—*Agreement.*

RULE 1. *Every verb has a subject.*

2. *The substantive which receives the assertion of a verb is its subject.*

3. *Adjectives qualify substantives, and articles limit the signification of a class.*

4. *Adverbs modify verbs, adjectives, and other adverbs.*

5. *If the predicate be a substantive, it has the same grammatical relation to the verb with the subject: as, "man* is an animal."

6. *If the predicate be an adjective, it qualifies the substantive, grammatically, in the same manner as if it were attached to it in the same member of the sentence : as, "man is* mortal."

139.   II. OBJECTIVE RELATION.—*Government.*

7. *Active transitive verbs require a substantive, which is called their object.*

8. *Prepositions require a substantive, which is called their object, which object they connect with the verb, or some with other word in the sentence.*

9. *Two substantives, of which, one denotes possession by the other, may have the preposition "of" placed between them, according to sense, and then be treated by the rules for substantives and prepositions. c. g.: "John's book is lost." " The book of John is lost."*

III. General Relation.

140.   1. *Connection.*

10. *Conjunctions connect sentences, and may be considered as connecting-words.*

141.   2. *Substitution.*

11. *Pronouns are used instead of nouns.*

12. *Interjections are used instead of sentences.*

142.   3. *Impartation.*

13. *Every word is considered to belong to that part of speech whose office it performs.*

14. *A noun, pronoun, part of a sentence, or any word used substantively, may be the subject of a verb. This includes the infinitive, when a subject.*

15. *Any word, which is the object of a preposition, or of an active transitive verb, is a substantive, or used substantively. This includes the infinitive, when it is not a subject: as, " I want to sleep."*

16. *Two or more substantives, meaning the same person, or thing, in the same member of the sentence, may be subjects of the same verb, or objects of the same transitive verb, or preposition. They are then said to be in apposition, and are liable to the same grammatical construction: as, "I, Paul, have written it." "God, be merciful to me, a sinner."*

The third exercise in language is for the third attainment.

It consists in applying the rules of syntax to sentences.

The exercise is partly written, and partly oral.

(1.) For a written exercise. 1. Draw the sentence given into the form required by analysis. 2. Write the analytic and synthetic parsing of each word. *e. g. :*

S.	C.	P.
Men	are	mortal.

Analysis.—The copula is "are." The predicate, logical and grammatical, is "mortal." The subject, logical and grammatical, is "men."

Parsing.—" Men " is a substantive, a noun, common. It is a substantive, because subject to the assertion of a verb (33); a noun, because a name (52); a common noun, because the name of a class (55). It belongs to the subjective relation in syntax (127), and receives the second rule: "The substantive which receives the assertion of the verb, is its subject." (136, 2).

" Are " is a verb, because it unites and asserts (29); it is a copulative verb, because one form of the verb "*to be*," as is known by the sense (50).

2*

It belongs to the subjective relation, and receives the first rule of syntax: " every verb has a subject." (138, 1). Its subject is "men."

"Mortal" is an adjective, because it qualifies. It is also a predicate. The relation is subjective (127). The sixth rule of syntax applies: "if the predicate be an adjective," etc.

(2.) For an oral exercise, take sentences in a book; and 1, Analyze ach ; 2. State the parts of speech ; 3. Apply the rules of syntax.

SENTENCES FOR EXERCISE.

"The word of God, most high, is the fountain of wisdom, and her ways are everlasting commandments."

" To fear the Lord is fullness of wisdom, and filleth men with her fruits."

" Riches have wings; and sometimes they fly away of themselves, and sometimes they must be made to fly, so that they will bring back more."

The two divisions of Universal Grammar have now been examined. Next in order is the subject-matter.

THE LANGUAGES.

143. The fourth attainment in language would, naturally, be the formation of sounds, and the derivation of words in Universal Grammar.

But as these subjects will come in English Grammar, they are left to its second part.

The fourth attainment, therefore, is, an understanding of the families of languages, and ability to show, by them, the sources and relations of the English Language.

The following explanations are to promote this attainment.

144. Universal Grammar finds its subject-matter in the languages of the world.

145. These are divisible into three leading families: the Shemitic, the Turanian, and the Arian.

146. (1.) The *Shemitic* family.—The name is derived from their being spoken by the descendents of Shem. Examples of this family are seen in the Hebrew and the Arabic. The seat of the Shemitic languages was, and partly is, in Arabia, with some adjoining countries, and a part of Africa.

147. (2.) The *Turanian* family.—It covers Central and Northern Asia, including Mongols and Tartars. An example of this family is seen in the Turkish.

148. (3.) The *Arian* family.—The languages of Europe, and those of

Armenia, Persia, and India, all belong to one family. This is sometimes called Indo-European, because the languages it includes are spoken in India and Europe. It is sometimes called the Japhetic family, because used by the descendants of Japheth. Full investigation has led to the adoption of the term Arian, because it is found that the original source of this group of languages was in India, and that Arya was the most ancient name of the people in India who used that language, from which the subdivisions of this family have been derived.

One or the other of these titles may be used indifferently.

It will be convenient and interesting to present the subdivisions of this family in an order nearly historical.

149. (1.) The *Sanscrit.* This is the oldest branch of the Arian family now existing. The Sanscrit is the language used in India in the sacred writings of the Brahmins.

150. (2.) The *Persian.* The language spoken at this day in Persia can be traced back to its fountain in the Iranian language, which has the closest similarity to the Sanscrit.

151. (3.) The *Armenian.* This is used in Armenia, but, as a dead language, as we use the Greek and Latin.

152. Passing by the branches in Afghanistan, in Bokhara, in Kurdistan, and both in and around the Caucasian mountains, we next arrive at those branches which have entered Europe.

153. The *Arian* family has sent out four great branches into Europe: the Greco-Roman, the Celtic, the Teutonic, and the Slavonic.

154. (4.) The *Greco-Roman,* or *Classic* branch. From the Pelasgi, who entered Greece in the earliest times, came the old Greek language. The only issue from it now existing is the modern Greek. From the same ancient people entering Italy, and modifying their language as they moved westward, came the ancient languages of Italy, out of which grew the Latin—the language of Rome. The derivatives from the Latin are the Italian, the Spanish, the Portuguese, the French, and the Wallachian. These, with the Provençal, are sometimes called the Romance dialects.

155. (5.) The *Celtic.* The Celts next arrived in Europe. They covered, at one time, its whole extent, and sent migrations over a large part of the earth. Crowded and driven westward by the next race, the Teutonic, they occupy but a small space. At present, the only remaining Celtic dialects are the Cymric, and the Gaelic. The Cymric includes the Welsh now spoken in Wales, and the Armorican used in Brittany. The Gaelic comprises the Irish, the Gaelic of the west coast of Scotland, and the dialect of the Isle of Man.

156. (6.) The *Teutonic*, or *Gothic* branch. A race next succeeded, called by some, Goths, and by others Teutons, from whom the Germans are descended. This branch of language is generally called the Teutonic. It has three subdivisions: the Low-German, the High-German, and the Scandinavian. 1. The Low-German dialects are spoken in the low countries, along the Atlantic, and hence the name. It includes the Saxon, which was transported into the British Islands in the fifth century, and became Anglo-Saxon, the basis of the existing English language. It includes, also, the modern Low-Dutch, or the language of Holland, with some others, which, as the Flemish, are fast expiring. 2. The High-German is the language generally spoken throughout Germany. 3. The Scandinavian branch included, in ancient times, the old Norse dialect. This was the language of Norway. It was transported, by colonization, to Iceland. In that island, the old tongue was cultivated by literary people, and has been kept to the present day, with fewer changes than on the Continent. It has many resemblances to our own language. On the Continent, the old Norse formed three different dialects: the Norwegian, the Swedish, and the Danish.

157. (7.) The *Slavonic* branch. The Slavic races followed, and are now seen in Russia and in Poland. It is unnecessary to mention other divisions than the Russian and the Polish.

Such are the different branches of the great Arian, or Indo-European family of languages.

158. No point is more fully established than the affinity existing among all these branches, and their derivation from a common source.

This is seen in the words employed. Many words still live in India, Persia, Germany, and England, that were used in the same sense in the most remote ages. The terms for God, for house, for father, mother, son,* daughter, dog, cow, tree, are nearly identical in all the Indo-European idioms. This is seen in the Particles used for Pronouns, for numeral Adjectives, for Prepositions, for Conjunctions, for Adverbs, for the terminations of Derived Words. It is shown in the Conjugations of Verbs, as, *e.g.*, in the verb "to be." Including our own, all the languages of Europe, except the Turkish, (which is an invader from Tartary,) may be considered as dialects of one old mother-tongue. *Whenever this fact is applied in education, the acquisition of languages will be greatly facilitated.*

159. This view of the languages has prepared for an understanding of the sources of our own. The English language is derived, principally,

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* Max Muller. Survey of Languages.

from two of these branches. These are: 1, the Teutonic through the Saxon; 2, the Greco-Roman. From the Saxon, we have the language of life; from the Greek and Latin, that of books. The details and causes will be learned from history, and in rhetoric. Other branches and families among the languages furnish some few words which have been adopted in English. But our language is mainly made by a combination of the two noblest families—the Classic and the Teutonic. Its power and beauty come from the union of the Greek and Latin with the Saxon, in one rich and wondrous language. From the Greek and Latin it derives flexibility and power to make new derivations as they are wanted. From the Saxon it derives strength and vividness. "It is the language which grows and conquers; the language of the future; the language of the world."*

160. One important law in the English language results from its connection with the Saxon. It is *that the principles of its structure are drawn from the Saxon, and from the Gothic family*, of which the Saxon is a part. Thus, the verb *destroy* is borrowed from the Latin, but its inflections, as destroy-*ed*, destroy-*ing*, thou destroy-*est*, he destroy-*ed*, are from the Gothic, through the Saxon. Many words in a sentence may be from Greek and Latin; but the order of words in a sentence is determined by the rules of the Saxon. It is so in spelling and in accent. The laws of accent strike from the Saxon into words from the Classic languages. The Saxon is, therefore, as the native stock; the others are like a graft. The importance of this principle will be seen as the learner advances. It is especially valuable in showing rule, where most persons see nothing but irregularity, in the spelling and pronunciation of English words.

This is the language which we are now to study, and accordingly we pass, at this point, from Universal to English Grammar.

EXERCISE.

The fourth exercise is for the fourth attainment. (143.)

1. Draw out the following tabular view of the languages, and explain it, specially stating from which two principal families the English is derived.

2. Analyze and parse the following sentence:

"Things will have their first or second agitation. If they be not tossed upon the arguments of counsel, they will be tossed upon the waves of fortune."

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*Muller

RECAPITULATION.

LANGUAGES.

1. **Arian** or Indo-European
  1. Asiatic.
    1. Sanscrit.
    2. Persian.
    3. Armenian.
    4. Caucasian.
    5. Miscellaneous.
  2. European...
    1. Greco-Roman or Classic...
      1. Greek........Greek.
        { Modern....
        { Greek.....
      2. Latin...........Latin.
        { Italian......
        { Spanish.....
        { Portuguese.
        { French.....
        { Wallachian.
      } Greco-Roman.
    2. Celtic { Cym·ic { Welsh.
              { Gaelic. { Irish.
    3. Gothic, or Teutonic....
      1. Low-German. { Saxon.....
      2. High-German......
      3. Scan-dinavian { Norwegian.
                       { Swedish....
                       { Danish.....
      } Gothic.
    4. Slavonic....... { Russian.
                       { Polish.

} English.

2. Turanian............ { Mongolian.
                        { Tartaric......... { Turkish.

3. Shemitic........... { Hebrew.
                       { Arabic.

PART II.

ENGLISH GRAMMAR.

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CHAPTER III.

159. English Grammar is one of the sciences of language which applies the principles of Universal Grammar to the English. It unites those principles with established usage, so as to teach correct expression in this language, for the ear and eye.

Divisions.

160. It has two divisions: *Construction* and *Representation*.

161. Construction, to form sentences, correctly, is SYNTAX; to form words, ETYMOLOGY.

162. Representation of words, correctly, is ORTHÓNOMY; of sentences, PROSODY.

Four divisions thus arise: Syntax, Etymology, Orthónomy, Prosody.

Syntax	is construction	to form sentences correctly;
Etymology "	"	" " words " ;
Orthónomy " representation "	"	" " ;
Prosody "	"	" " sentences " ;

Method.

163. In grammar, the method adopted is of great importance. If it be vicious, the pupil finds confusion and perplexity. If it be correct, he proceeds from the known to the unknown.

We can proceed from the known to the unknown only by commencing with the sentence.

This is the method of the present course.

The SENTENCE will be first treated of by SYNTAX, both analytically and synthetically. Analyzing the sentence, we will have the parts of speech, according to their relations in the sentence. Combining the parts of speech after these relations, we shall have the Rules of Syntax. This belongs to the first division of grammar, called SYNTAX.

164. The WORD, apart from the sentence, will be then taken by ETYMOLOGY. It will begin with the elements of language, and combine sounds for letters; letters for syllables; syllables for primitive words; primitives for derivatives. Having thus drawn out the words of the English language, it will *classify* them both for *use* in writing and speaking, and also for receiving the laws of *representation*. This belongs to the second division of grammar, called ETYMOLOGY.

These two parts give the combinations needed to create the SENTENCE and the WORD.

Sentence and word being thus made, there is to be correct representation of each, in writing and speaking.

165. REPRESENTATION, accordingly, will take sentences and words, thus organized by combination, and give the principles for correctness in *spelling* and *pronunciation*, as applied to WORDS; and in *punctuation*, *elocution*, and *modes of expression* in poetry and prose, as applied to SENTENCES.

This work belongs to the third and fourth divisions of grammar, called ORTHÓNOMY and PROSODY.

Such is the order proposed in this course.*

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* If the author has done anything to improve the mode of teaching Grammar, he thinks it will be found especially here : 1. In the Phraseology ; 2. In the Method.

1. PHRASEOLOGY.—He has restored the word Etymology to its old and proper meaning. He has included under it that which properly belongs to it.

Etymology is from two words, (ετυμος,) true, and (λογος,) word. It treats, therefore, of the word, (not of the sentence,) and in the word seeks its *true* origin—its etymon—so as to reveal its true sense. Hence, Etymology is thus defined by Webster, in his Dictionary :

" That part of philology which explains the origin and derivation of words, with a view to ascertain their radical or primary signification.

" In grammar, Etymology comprehends the various inflections and modifications of words, and shows how they are formed from their simple roots.

" The deduction of words from their originals ; the analysis of compound words into their primitives."

But most grammarians have placed the parts of speech under Etymology. They have given, as a reason, that Etymology deals with words, and the parts of speech are words.

But the parts of speech are not words apart from the sentence, but names for offices performed by words in a sentence, which can only be known by analyzing the sentence, and finding the relations of its parts.

There has thus been a deviation from the true sense of the word Etymology, a deviation to be rectified by restoring the word to its true meaning.

He has also included under the term Syntax, all which belongs to the sentence, and relations in it. Consequently, he has included the parts of speech.

No one doubts that the Rules of Syntax should come under Syntax. If so, the Parts of Speech must come under the same head. As is shown in the work, the one is a counterpart of the other. Is it a rule of Syntax, that adjectives qualify substantives? The definition of that part of speech corresponds. An Adjective is a word which qualifies a Substantive. Is it a Rule of Syntax that Adverbs modify? It is the definition of Adverbs, that they modify Verbs, Adjectives, and other Adverbs. This parallelism extends through the Rules of Syntax, and through the Parts of Speech.

Since, then, Rules of Syntax and Parts of Speech are based on the same relations, they belong to one division of Grammar. That division must be found in the combinations for the sentence. The name for it must be that which signifies arrangement together. The true name, then, is Syntax.

The author has, therefore, put Parts of Speech and Rules of Syntax under one general head, and formed two divisions—the Analytic and Synthetic.

2. METHOD.—The common method is faulty, because it does not proceed from the known to the unknown.

It begins with letters to form syllables; and from syllables forms, not words, but Parts of Speech; then, from words, it forms sentences. It presents its parts: Orthography for Letters; Etymology for Words; Syntax for Sentences.

If this method were applied in mathematics, we might say: fractions are parts of unity, and the unit a part of all whole numbers, therefore we begin with fractions, and learn the unit last.

Now, in grammar, the sentence is the unit, and it is perfectly reversing the order of nature to reserve it to the last.

Accordingly, when the learner takes such a method, what is the result? He reaches Capital Letters. He is told that they are to be used with Proper Nouns. He has not yet learned what are Proper Nouns. He proceeds on to Case. He is told that Case expresses the relations of words in a sentence. He has not yet learned anything about a Sentence. He is then told of the Nominative and Objective Cases, and that the Nominative is the case in which the Substantive is the subject of the assertion of a Verb. He has not learned what a Verb is, what it does, nor how a word is its Subject. He is told that the Objective Case exists when a Substantive is governed by a Verb or Preposition. He knows, as yet, nothing of Government, nor of Prepositions.

Such difficulties beset the learner at every step. If he can go on without discouragement, conquer Syntax, and then review; then, and then only, can he understand grammar. After Syntax has told him about the Sentence, he can understand the first part.

By the present method, such difficulties are avoided.

In Phraseology and Method, the author has not, by these improvements, made innovations. On the contrary, he has restored the old and simple nomenclature and order.

D I V I S I O N   I .

SYNTAX.

166. The subject of Syntax is the sentence, simple **or** compound.   Simple: as, "A is B;" compound: as, "*if* A is B, *then* C is D."   The whole sphere of Syntax is within One Simple Sentence, or between Two Simple Sentences.

167. Syntax considers, in that subject, the grammatical *relations* of its parts, which parts are the words combined to form the sentence. Such is the relation of the adjective to the substantive, or of the substantive to the verb.

168. Syntax is analytic or synthetic.   Analytic Syntax analyzes the sentence according to those relations, and thus distinguishes and defines the parts of speech, by the functions which the words perform.

· *e.g.:* By the relation between a verb and its subject, it distinguishes and defines a substantive, as standing under the assertion of a verb.

Synthetic Syntax reünites the parts of speech in the sentence, according to those relations, and thus forms what are usually denominated "Rules of Syntax;" *e.g.:* the subject and verb are connected by the subjective relation.

The rule of Syntax applied to the substantive in that relation, is, that it is nominative to the verb.   The rule for the verb in that relation, is, that it agrees with the substantive.   It agrees in certain particulars, **to** be given hereafter.

169. Both analytic and synthetic Syntax are *general* or *special.*

The latter furnishes details and specifications for the parts of speech, and for the rules of syntax.

The former gives the parts of speech, and the rules of syntax, without these particulars.

In the general view of them, they should be kept together to assist the learner. One is the counterpart of the other. Each throws light upon the other. A neglect of this plan has caused perplexity.

Accordingly, this is the plan now proposed: 1. The parts of speech will be given generally, but with references when possible, to the correspondent rules of syntax. 2. The rules of syntax will be given generally, but with references to the correspondent mode for identifying parts of speech.

170. Words employed as parts of speech, and sentences, under rules of syntax, may be used normally or abnormally. They are used normally when no change is required for applying the definition or rule. They are used abnormally when a change is required, before the definition or rule can be applied.

Examples will presently appear.

CHAPTER IV.

ANALYTIC SYNTAX, GENERALLY.

Principles.

171. The use of a word in a sentence is wholly distinct from its meaning apart from the sentence. Thus, the word *seeing* may be used in a sentence, as a substantive; *e. g. :* "*Seeing* is believing." It may be used as an adjective; *e. g. :* "the *seeing* eye." It may be used as a verb; *e. g. :* "he was *seeing* me." Such are the different uses of the same word in sentences. But, apart from the sentence, *seeing* means *action;* the action of the organs of sight.

172. The meaning of words, apart from the sentence, form classes, which are reduced under general heads, and named Categories. These are considered under Etymology. Quantity, quality, action, passion, substance, are among the Categories. Thus, *green* is in the class quality.

173. The grammatical use of a word within a sentence, or between two sentences, is called *its office.* Thus, it is the office of a verb to assert.

These offices are limited and specified, being, as was shown in Universal Grammar, to assert; to be subject to assertion; to qualify; to modify; to give substitution or connection for words or sentences.

174. Names are given to words as parts of speech, according as they perform one or other of these offices or uses.

175. The syntactical definition of any part of speech is drawn solely from its *use* in the sentence.

176. A definition of any of the parts of speech drawn from the meaning of words apart from the sentence, is incorrect as a definition, though useful for illustration. *e. g. :* If we define an adjective as a word expressing quality, it is erroneous. *Blackness* expresses *quality*, but it is a substantive. If we define a verb to be a word which signifies *being, action,* or *passion,* it is incorrect. The words *existence, action, passion* have precisely these significations, and yet they are substantives. Such definitions are not syntactical, but categorical or etymological.

177. The MEANINGS of classes of words, APART FROM THE SENTENCE, may, however, be used as illustrations, to assist the pupil at the beginning, in distinguishing the parts of speech. They will be given as attendants on the definitions.

178. A word usually employed in the office of one part of speech, may be used in that of another. It is then said to be "used *as* the other," or used abnormally. Thus, the word *seeing* is used as a substantive, in the sentence, "*seeing* is believing."

179. A word not so used is said to be kept to its proper office, or to be used normally; as, "I am *seeing* him."

OBS.—Normal means, by rule; abnormal, deviating from rule.

SEC. 1.—*Parts of Speech; Generally—Normally.*

180. The parts of speech in English are nine: the Verb and Substantive; the Adjective, Article, and Adverb; the Pronoun and Preposition; the Interjection and Conjunction.

These have been explained under Universal Grammar, and were there drawn from the relations in a sentence.

181. Under each part of speech will be given: 1. Its Meaning apart from the Sentence; 2. Its proper Office in the Sentence; 3. Its strictly syntactical Definition from its office; 4. Tests for other Parts of Speech, if they result from the definition; 5. The Correspondent Rule of Syntax, where that rule comes out directly from the definition.

182. The definitions are somewhat more extended and precise than they were in Universal Grammar; but, fundamentally, they are the same. The same principles which were given in Universal Grammar, are here repeated, unfolded, and applied to English speech.

I.—VERBS.

183. 1. MEANING APART FROM THE SENTENCE.—Words usually employed as Verbs, signify, apart from the sentence, existence or action, given or received. Action received is called passion. *e.q.:* "I *am*," "I *strike*," "I *am struck*." This is the categorical definition of verbs.

2. OFFICE IN A SENTENCE —The office of the Verb in a sentence is to unite it, and to assert existence or action, always with a subject, and with or without an object. *e. g.:* "He *is* a man," "He *breathes*," "He *drinks water*."

3. DEFINITION, (Syntactical.)—The Verb is the word in a sentence which unites the whole sentence, and asserts existence or action always of a subject, and with or without an object.

4. TESTS FOR OTHER PARTS OF SPEECH.—The subject of a Verb is a substantive.

5. CORRESPONDENT RULE OF SYNTAX.—Every Verb has a subject.

II.—SUBSTANTIVES.

184. 1. MEANING APART FROM THE SENTENCE.—Nouns, apart from the sentence, are the names of individual substances, as embraced in classes; and of classes, as including individuals. The classes may be persons, things, words, or any object of thought; as, *John*, *man*, *tree*, *noun*, *idea*. The names of classes are called common nouns: as, *man;* of individuals, proper nouns: as, *Paul*.

2. OFFICE IN A SENTENCE.—The office of Substantives in a sentence, is to be subjects to the Verb, or its objects, directly, or through a preposition.

3. DEFINITION.—Substantives are the parts of speech in a sentence which can be subject to the verb, or its objects, directly, or through a preposition.

4. TESTS.—Any word thus made a subject or object, is a Substantive, or used as a Substantive. 4. (*a*) A word having a Substantive for its object, is, or is used as a verb or preposition.

5. CORRESPONDENT RULE OF SYNTAX.—Substantives are subjects of verbs, or the objects of verbs or prepositions.

III.—ADJECTIVES.

185. 1. MEANING APART FROM THE SENTENCE.—Words usually employed as Adjectives, signify, apart from the sentence, mostly the qualities of substances: as, " up the *high* hill, he heaves a *huge round* stone."

2. OFFICE IN A SENTENCE.—The office of Adjectives in a sentence, is to qualify substantives.

3. DEFINITION.—An Adjective is a part of speech which qualifies a substantive.

4. TEST FOR OTHER PARTS OF SPEECH.—Any word qualified by an Adjective, kept to its office, is a substantive, or used as a substantive.

5. CORRESPONDENT RULE OF SYNTAX.—Adjectives qualify substantives.

IV.—ADVERBS.

186. 1. MEANING APART FROM THE SENTENCE —Words usually employed as Adverbs, signify, apart from the sentence, modifications of qualities, or of actions, by manner, quantity, place, or time; as, They are *here* (place) *now,* (time) and are working *very diligently,* (manner.)

2. OFFICE IN A SENTENCE.—The office of Adverbs in a sentence is to modify verbs, adjectives, or other adverbs.

3. DEFINITION.—An Adverb is a part of speech which modifies verbs, adjectives, or other adverbs :

as, "the river runs *rapidly.*"

4. TEST.—A word modified by an Adverb must be an adverb, adjective, or verb.

5. CORRESPONDENT RULE OF SYNTAX.—Adverbs modify verbs, adjectives, and other adverbs.

V.—PREPOSITIONS.

187. 1. MEANING APART FROM THE SENTENCE.—Words usually employed as Prepositions, signify, apart from the sentence, position and action, as rest or motion, in space or time, with relations: as, " He was *on* the roof, *above* the fire, and came plunging *through* the smoke, and *down* the stairs."

2. OFFICE IN A SENTENCE.—The office of Prepositions in a sentence is to connect substantives, as objects, indirectly to the verb, by relation, or with the verb, to some other word in the sentence.

3. DEFINITION.—Prepositions are parts of speech which connect substantives, as objects to the verb, by relation, or with the verb to some other word in a sentence.

4. TEST.—Every word, which is the object of a Preposition, kept to its office, is a substantive, or is used as a substantive. This will be applied to the infinitive mood.

5. CORRESPONDENT RULE OF SYNTAX.—A Preposition governs substantives, which are its objects, and connects them, by relations, to the verb, or to some other word in the sentence.

VI.—PRONOUNS.

188. 1. MEANING APART FROM THE SENTENCE. — The meaning of Pronouns must be referred to the words for which they are substituted, and which they represent.

2. OFFICE IN A SENTENCE.—The office of Pronouns in a sentence, is to be a substitute for nouns, and for words and phrases used as substantives.

3. DEFINITION.—A Pronoun is a substantive, used as a substitute for another substantive which it represents, in the same, or in a second simple sentence:

As, "when the man spoke, I heard *him.*"

4. TEST.—A word represented by a Pronoun is a substantive, or used as a substantive, and the same is true of a collection of words.

5. CORRESPONDENT RULE OF SYNTAX. — Pronouns agree with the substantives they represent.

VII.—ARTICLE.

189. 1. MEANING APART FROM THE SENTENCE.—Articles, apart from the sentence, are without significance; as *a*, *an*, *the.*

2. OFFICE IN A SENTENCE.—The office of Articles in a sentence is to limit the significations, definitely or indefinitely, in any substantives, or words used as substantives, to a portion of their classes; as, "*a* man," "*an* oak tree," "*the* man," "*the* men." As the limitation is definite or indefinite, one article is indefinite, *a*, or *an;* one article, *the*, is definite.

3. DEFINITION.—Articles are special adjectives, used to limit, definitely or indefinitely, significations in substantives, to a portion of their classes.

4. TEST.—A word limited by an Article, kept to its office, is a substantive, or used as a substantive.

5. CORRESPONDENT RULE OF SYNTAX.—Articles limit the sense of the substantives to which they belong.

VIII.—INTERJECTIONS.

190. 1. MEANING APART FROM THE SENTENCE.—Interjections, apart from the sentence, are words expressing emotion or will; as, "*Alas!* that great city!"

2. OFFICE IN A SENTENCE.—The office of Interjections in the sentence, is to utter emotion, by condensing a sentence into a word.

3. DEFINITION.—An Interjection is a part of speech expressing emotion or will, by substituting a word for a sentence.

4. TEST.—The word may represent a sentence. A sentence may be signified by a word.

5. CORRESPONDENT RULE OF SYNTAX.—Interjections have no grammatical construction with the other words in a sentence.

IX.—CONJUNCTIONS.

191. 1. MEANING APART FROM THE SENTENCE.—Words usually employed as Conjunctions have nearly lost significance, apart from the sentence, by the lapse of time. In such of them as *because, then, since, seeing, either, yet, except, save, notwithstanding*, we can see that they express relations of thought.

2. OFFICE IN A SENTENCE.—The office of Conjunctions is mainly between sentences, to connect them, and show their relations. As some of the same relations exist among the parts of sentences, Conjunctions are used within a simple sentence; as, "the king *and* queen were a noble pair." But this is an extension of their primary office, which is to connect sentences.

3. DEFINITION.—Conjunctions are parts of speech used for connecting sentences, and showing their mutual relations, and which may connect parts of a single sentence.

4. TEST.—A word used only for connecting sentences, and showing their relation, is a Conjunction, or used as a conjunction. This is the case with adverbs and articles; as, "*when* I came, *then* you withdrew." "*The* better we are, *the* happier we are."

5. CORRESPONDENT RULE OF SYNTAX.—Conjunctions connect sentences by showing their relations, and may connect words in one sentence.

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192. *The fifth attainment in language is to be able to point out and define the parts of speech in one's own language, with particulars, not included under the same process in Universal Grammar.*

The definitions and explanations just given are subservient to this object, as are the exercises that follow. In both, preparation is also made for the Rules of English Syntax.

Directions.—In the following exercises, after naming each word, 1, state and define each part of speech; 2, state the office of that part of speech, 3, of the words usually acting as that part of speech, state their

meaning, apart from their uses, in a sentence; 4, give the Test drawn from the definition for other parts of speech, if one exist; 5. give the Correspondent Rule of Syntax, if there be one.

Still more briefly; the work is, to give for each word, 1, the Syntactical Definition; 2, the Office; 3, the Categorical Definition; 4, Tests; 5, Correspondent Rule of Syntax.

Example: "Brilliantly shone the sun."

Brilliantly, is an Adverb; *shone*, is a Verb; *the*, is an Article; *sun*, is a Noun.

Brilliantly, is an Adverb, because it modifies the verb *shone*. 1. The definition of an adverb is, a part of speech which modifies verbs, adjectives, or other adverbs (184, 3). This modifies a verb. Therefore, it is an adverb. 2. The office of adverbs is the basis of definition, and is the same as just given, viz.: to modify verbs, adjectives and other adverbs (184, 2). 3. Words usually employed as adverbs, signify, apart from the sentence, modifications of qualities or action (184, 3). In the sentence is a modification of action, by manner. 4. Fixing an adverb in a sentence is a TEST for the word which it is known, by the sense, to modify, since that word must be a verb, adjective, or other adverb (184, 4). In this case it is a verb. 5. The correspondent RULE OF SYNTAX, coming directly and unchanged from the definition, is, "Adverbs modify verbs, adjectives, and other adverbs" (184, 5). *Brilliantly*, is part of the predicate of the sentence. (96.)

Shone, is a verb, because it unites and asserts. It is equivalent to, *is shining*, thus giving the copula and the predicate (115, 6). 1. The definition of a verb is, "the word in a sentence which unites the whole sentence, and asserts existence or action, always with a subject, and with or without an object" (181, 3). This word unites, and it asserts action of a subject; therefore, it is a verb. It has no object; therefore, it is intransitive (49). 2. The office of a verb is the same as given in the definition. 3. "Words usually employed as verbs, signify, apart from the sentence, existence or action" (181, 1). This signifies action; it is, therefore, an active intransitive verb (45). 4. The verb TESTS other words. Fixing the verb in a sentence, necessarily fixes its subject as a substantive. *Sun*, is, therefore, a substantive (181, 4). 5. The corresponding rule of syntax coming indirectly, is, that every verb has a subject, with which it agrees. (181, 5.)

Apply this process to sentences: 1, by writing; 2, orally as soon as it is familiar, include the analysis of these sentences.

SENTENCES.

" Wisdom is the breath of the power of God, and a pure influence flowing from the glory of the Almighty."

" She is the brightness of the everlasting light, the unspotted mirror of the power of God, and the image of His goodness."

Great riches have sold more men than they ever bought.—*Bacon.*

SEC. 2.—*Parts of Speech; Generally—Abnormally.*

193. It has been shown that the offices to be performed in any sentence, or between two sentences, by words, are limited and specific, and that the names of the Parts of Speech are drawn from these functions.

194. A word usually employed for one part of speech may perform the office of another, of a third, a fourth, and thus through the series. In doing so, it may keep or abandon its own office, wholly or in part.

e.g.: "The *righteous* is delivered" "Thou dost weigh the path of the *just.*" The words "righteous" and "just," usually employed as adjectives, are here used as substantives.

195. This abnormal use of words is needed in all languages, for convenience, conciseness, and force. In English it gives rise to the hearty and idiomatic expressions used in common life, and in proverbs; as, "the more, the merrier." It is a principle of language, not an exception; a customary mode of speech, and not a figure.

196. The following examples illustrate the law:

1. An Adjective may be used as a substantive; as, "the *good* die first." "He will not at all acquit *the wicked.*" The adjective here abandons its office, and performs that of the substantive, by becoming *subject* and *object.*

An Adjective may be used as a conjunction. *e. g.:* "ye *both* do, and will do, the things that we command you."

2. A Verb may be used as an adjective. It is then called a participle. as, "I saw the colonel *leading* a charge." "Leading" is here a participle. As a verb, it has the substantive "charge" for its object. As an adjective, it qualifies "colonel." As an adjective, this, like other adjectives, (130,) may be used as a substantive; as, "*leading* such troops was pleasant." Here, as a substantive, it is the subject of the verb "was;" as a verb, it has "troops," a substantive, for its object. In these cases,

a part of the verb, called participle, retains its own office, and joins with that, the office of other parts of speech. It participates with the others, and so is called participle.

A Verb may be used as a substantive. It is then said to be infinitive, or in the infinitive mood. The substantive character is expressed in English by the preposition "to" being placed before the verb; as, "*to sleep* is what I want." Here it is a subject before "is:" "I want *to sleep*." Here it is an object after the transitive verb. "Ye went for *to see*." Here it is an object to the preposition "for," there being an intransitive verb. "I went *to walk*." Here it is an object to a preposition understood, the verb being intransitive. In these cases, its office as a verb has not been performed. The sentences are equivalent to "*Sleep* is what I want." "I want *sleep*." "Ye went for *seeing*." "I went for *walking*." It is used only as a substantive. But in some cases it performs some of the offices of a verb. "I want *to read* this book." Here it is both verb and substantive. As a verb, being transitive, it takes "book" for its object. As a substantive, it is an object to the verb "want." "I want him *to be* a soldier." Here, "to be" acts as a copulative verb between "him" and "soldier," putting them both in the same case. As a substantive, it is governed by a preposition.

3. An Adverb may be used as a conjunction, to connect sentences; as, "*when* the ear heard me, *then* it *blessed me*." "*While* I live will I praise the Lord." Here, as an adverb of time, each modifies the verb; and as a conjunction, each connects its own sentence to the other, and shows the relations between them. Such words are called adverbial conjunctions, or conjunction adverbs.

Adverbs may be used as adjectives; as, "He went into a *far* country."

Adverbs may be used as substantives; as, "For a great *while*."

Adverbs may be used as interjections: "Well!" "No!" "Yes." They are here substitutes for sentences.

4. Prepositions may be used as adverbs, and are so, when they have no substantive as object, (unless they are merely separate particles, belonging to the verb); as, "The ship was fast settling *down*." Here it is an adverb modifying "settling." "We walked *down* the street." Here it is a preposition, having for its object the substantive "street."

In the Indo-European languages, verbs have particles used in derivation. Some can be separated from the verb, and used in another part of the sentence. The English takes the same law from the Gothic family of languages, through the Saxon, as will be shown under Etymology. When the preposition has no object, and its use as an adverb

is not required by the sense, it is to be considered a detached part of the verb; as, "He is much talked of."

5. Articles are sometimes used as adverbs, sometimes both as adverbs and conjunctions. That is to say, they apply their office of limiting significations, to adjectives and other adverbs, and thus work as adverbs. Sometimes they apply that office to sentences, and so do the work of conjunctions. They limit definitely or indefinitely. *e. g.:* "The men cheered *the* more loudly, and ran *the* more briskly."

Here, the definite article appears in three places. In the first, it is kept to its proper office, before the substantive "men." In the second and third, it is used as an adverb. "Loudly" is an adverb, because it modifies the verb *cheered.* "More" is an adverb, because it modifies the adverb *loudly* (186, 3). "The" is attached to *more;* it is, therefore, used as an adverb. It unites, however, a part of its office, as article, with this use as an adverb. For the office of articles is, *to limit significations, definitely or indefinitely, in substantives* (189, 2). Strike out all after the word definitely, and you see what it does. It limits a signification definitely.

"*The* more frequently we met, *the* more deeply we loved." Here it is used as a conjunction, as well as adverb; for a conjunction connects sentences. Here are two sentences, because there are two verbs. They are connected and related by "the." If we say, "the more frequently we met," and then stop, everybody would feel that the sense was not completed. But whatever word connects sentences, and shows their relations, is a conjunction, or used as a conjunction. "The," is, therefore, used as a conjunction. So that, in this case, we have one little word; 1. keeping a part of its office as article; 2. performing the office of an adverb; 3 performing, as adverbs, what adverbs may, the office of a conjunction. It corresponds to the case of the participle, which 1. keeps a part of the office of a verb; 2. performs that of an adjective; 3. performs, like other adjectives, that of a substantive. (130.)

If, in these cases, we choose to regard the article as limited to its proper office, then the word, or group of words, must, by grammatical principle, be regarded as substantives, (189, 4,) since every word, or collection of words, limited by an article, kept to its office, is a substantive, or used as a substantive.

The same principle belongs to all the parts of speech.

These examples illustrate the fact that one part of speech may perform the office of another.

197. If the learner understand this fact distinctly, the whole subject of grammar will become clear, simple and interesting. Without the un-

derstanding of it, grammar will appear confused, with exceptions crowded on exceptions.

The principle is applied by means of two canons, based on the fact, that, every word must be used normally, or abnormally.

198. 1st Canon.—A word used normally in its office as one of the parts of speech, gives the name required by that office, to the word or clause to which it is related.

e. g.: "The brave are honored." The verb "are" is here used in its proper office, as asserting. The word to which the verb is related is "brave." It is the subject of the assertion of the verb. It must, therefore take the name of substantive. The verb, used normally, thus gives the name required by its office to the word "brave," and the name required by it is substantive.

199. 2d Canon.—A word used abnormally receives the name of its use from the name of the word or clause to which it is related.

e. g.: "He came the more readily." "Readily" and "more" being named adverbs, the article "the" is here used as an adverb. The article "the" being used abnormally, receives the name of its use from the name of the word "more." "The" is, therefore, used as an adverb, because "more" is an adverb.

Obs. 1.—If we regard "the" as used normally, it is an article. Then the first canon may be applied. If "the" be an article, "more readily" is a phrase used as a substantive.

Obs. 2.—In such cases, the words, or clauses, to be parsed, appear in pairs, and each in the pair is used normally, or abnormally. The view taken of one in the pair, determines, generally, the view which must be taken of the other. In the example, "the" and "more" form the pair. If we regard "the" as an article, then, "more" is used as a substantive, because articles limit substantives. If we regard "more" as an adverb, then, "the" is used as an adverb, because a word modifying an adverb, is itself an adverb. We may thus apply both canons to one sentence in two ways of parsing.

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200. *The sixth attainment in language is ability to distinguish the parts of speech, when the words are used abnormally.*

The mind must be disciplined, in this part of grammar, to regard solely the work done by a word in a sentence, and not the meaning of the word, apart.

The sixth exercise is for the sixth attainment.

201. *Directions.*—View the word or phrase, and its related word or phrase, as a pair. Determine, by the sense, in which one of the pair the word is used normally, and apply the canons. Then state what would be the parsing, if the other in the pair were regarded as used normally.

Take, for example, the sentences already given.

1. "The *good* die first." "He will not at all acquit the *wicked.*"

In the first sentence, "good" is one, and "die" is the other of the pair of related words. "Die" is a verb used normally. The first canon, therefore, applies, and the verb gives the name substantive to "good." "Good" is the subject of the verb, and any word which is the subject of a finite verb, is a substantive, or used as a substantive (184, 4.) "Good" is therefore used as a substantive.

If the word "good" be used normally, it will be an adjective, and will require the word "men" to be understood.

In the second sentence, the two related words are "acquit" and "wicked." The word "acquit" is used normally, as a verb, which is transitive by having an object. The first canon applies, and the verb gives the name substantive to the word "wicked." For, "wicked" is the object of the transitive verb "acquit;" and any word which is the object of a transitive verb is a substantive, or is used as a substantive, (284, 4.) "Wicked" is therefore used as a substantive.

If "wicked" be normally used, it is an adjective, and requires "people," to be understood, after it."

2. "Ye *both* do, and will do, the things that we command you." In this case, "both," which is usually employed as an adjective, is employed as a conjunction, to connect two sentences.

The related words to be regarded, are "both" and "do." These form the pair. "Do" is used, normally, as a verb. The first canon, therefore, applies, and the verb gives the name, conjunction, to the word "both"; for "both" unites this verb, "do," to the second verb, "will do," and whatever word does so connect is a conjunction, or is used as a conjunction. "Both" is, therefore, used as a conjunction.

"Both" is usually an adjective, as in the sentence "*both* men came." Like other adjectives, it may be employed as a substantive, as in the sentence "*both* of us are coming." (130.)

3. "I saw the colonel *leading* a charge." "Leading" is here an adjective, qualifying "colonel," and a verb, having "charge" for its object.

The word "leading" is related to "charge" and "colonel." With "charge" it forms one pair. The word "charge" is used, normally, as a substantive, and is the object of "leading." The first canon, therefore, applies, and the substantive gives the name, transitive verb, to "leading," because a verb, which has a substantive for its object, is transitive, or used transitively. Therefore, "leading," in its relation to the word "charge," is used as a verb.

With the word "colonel" another pair is formed. "Colonel" is used normally, and is, therefore, a substantive, qualified by "leading." The first canon applies, and the substantive, "colonel," gives the name, adjective, to the word "leading," because every word which qualifies a substantive is an adjective, or used as an adjective.

Therefore, in its relation to the word "colonel," "leading" is used as an adjective.

4. "*Leading* such troops was pleasant." The word "leading" is related to "pleasant" and to "troops." The first pair to be considered is formed by "leading" and "pleasant." Of these two, "pleasant" is normally used as an adjective. It qualifies "leading," as shown by the sense; for, if the question be asked, What is pleasant? the answer is, "*Leading* is pleasant." The first canon, therefore, applies, and the word "pleasant" gives the name of substantive to the word "leading," because *a word qualified by an adjective is a substantive, or is used as a substantive* (185, 4). Therefore, in its relation to "pleasant," the word "leading" is used as a substantive.

The second pair is formed by "leading" and "troops." Of these, the second is used normally, as a substantive, since the word "troops" is the object of "leading." This is shown by the sense.

The first canon, therefore, applies, and the substantive, "troops" gives the name verb to "leading." "Leading" is, therefore, used as a verb transitive, having for its object "troops." A word having a substantive for its object, either is or is used as a verb or a preposition, (184, 4, *a*.) "Leading" is not a preposition. Therefore, in its relation to "troops," "leading" is employed as a verb.

It is thus proved that the same word is used in one sentence as a verb and adjective; in another sentence as a verb and substantive. A word which thus *participates* in the offices of several parts of speech, is appropriately named a *participle*.

The manner of distinguishing and defining the different parts of speech, and of applying the canons, is thus exemplified.

Let the learner apply the process to the following sentences, in written and oral exercises:

" *To improve* is my desire."

" What went ye out *for to see ?*"

" I want *to read* this book."

" I wish him *to be* a lawyer."

" *When* the ear heard me, *then* it blessed me."

" *While* I live will I praise the Lord."

" He went into a *far* country."

" This scene is *far* more beautiful."

" For a great *while*, the country was agitated."

" The ship was fast settling *down*."

" We walked *down* the street."

" He was much spoken of."

" The men cheered *the* more loudly, and ran the more briskly, as the enemy's fire poured on them more rapidly."

" The more frequently we met, the more truly did we feel mutual esteem."

CHAPTER V.

Synthetic Syntax: Generally—Normally.

202. Rules of Synthetic Syntax are, principally, the definitions of the parts of speech put into another form. The same relations of words in a sentence are regarded by both. For defining the parts of speech, the sentence is broken into its portions. In the Rules of Syntax, the portions are combined. But the basis for both is found in the relations that unite words in a sentence.

203. These relations exist (and the learner needs to bear it constantly in mind) 1. in the Simple Sentence; 2. between Two Simple Sentences.

The following principles and explanations will prepare for understanding, and using the Rules of Syntax.

Sec. 1.—*Principles and Explanations.*

I.—In the Simple Sentence.

(1.) *Predicate.*

Every Predicate can be reduced to a substantive, **or an adjective:** as, "Man is an *animal.*" "Man is *mortal.*"

(2.) *Substantives, related to the Verb, or to each other.*

204. Substantives (including nouns and pronouns) and Verbs express their mutual relations in a sentence, or between sentences, by certain distinctions, which are: *Person*, *Number*, *Case*, and *Gender*.

205. *Person* and *Number* apply to *Substantives* and *Verbs*: *Case*, to *Substantives; Gender*, to *Nouns* and *Pronouns*, in their relation to each other.

(a.) PERSON.

206. *Persons* are distinctions of the person speaking from what is spoken to, or spoken of; as, "I am," "thou art," "he is."

There are three Persons in grammar; the *first, second,* and *third.*

1. The *First Person* is that which represents the speaker; as, "I am."

2. The *Second Person* is that which represents the person or thing spoken to; as, "thou art."

3. The *Third Person* is that which represents the person or thing spoken of; as, "he is," "she is," "it is."

(b.) NUMBERS.

207. Numbers are distinctions of unity from plurality; as, hand, hands; man, men.

208. There are two Numbers in English Grammar: the *Singular* and the *Plural.*

1. The *Singular Number* is that which does not signify more than one; as man, hand; I, thou, he; I am, thou art, he is.

2. The *Plural Number* is that which signifies more than one; as men, hands; we, you, they; we are, you are, they are.

OBS.—The dual signifies two; but it can only be traced now in a few words in English, such as both, either, whether, yoke, span, pair, and a few others.

(c.) CASE.

209. Cases express the grammatical relations of the substantives in a sentence.

The relations of the substantives in a sentence, are those of *dependence* and *independence.*

In their *dependent* relations, substantives are subjects, or objects: subjects to the verb, or objects of a verb, or preposition; as, "*Winds* blow." "Stars crowd the *sky.*" "Rain falls *on* the *earth.*"

When they are subjects, the case is called *direct*, and they are said to be in the Nominative Case.

When they are objects, they are said to be in one of the *indirect* cases

The indirect cases vary in different languages.* In English, they are the Possessive and Objective.

In their *independent* relations, substantives are freed from grammatical construction, not in sense, but among the words expressed.

The case is then called independent, or absolute. The name for it varies in different languages. In some, it is called the Vocative, as in Latin. In English, it is called the Nominative Absolute, or Independent, because the form is like that of the Nominative. As, "O John! come here."

210. We are now prepared for definitions.

Cases, dependent, are distinctions of the relations of substantives† in a sentence, from their relations as objects. *e. g.:* "He saw *me*." "William struck *the man*."

211. There are three dependent cases in English: the Nominative, the Objective, and the Possessive.

1. The *Nominative Case* denotes that a substantive is the subject of the verb; as, "the *boy* swims;" "the *bird* flies;" "*to err* is human;" "*he* comes."

2. The *Objective Case* denotes that a substantive is the object of a verb or preposition; as, "I saw *the man;*" "I want *to look;*" "the cloud *flies* over *the hill.*"

3. The *Possessive Case* denotes that one substantive is united to another, by the relation of possession; as, "the *boy's* book." The possessive is a substitute for a particular form of the objective, and is made in nouns by putting s, with an apostrophe, after the substantive possessing. The objective can be restored; as, "*William's* house," = "the house *of* William."

4. There is one Independent Case in English. It is called, indifferently: the independent case, the nominative independent, and the nominative absolute.

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* As Genitive, Dative, Accusative, Ablative, and in the Sanscrit, Locative.

† The generic sense of the term substantive, as including nouns, pronouns, phrases, the infinitive form of the verb, and whatever is used substantively must be kept in mind. It assists, materially, in understanding grammar.

The *Independent Case* denotes that a substantive (or word used substantively) is freed from grammatical constructions; as, "O *Lord*, hear! O *Lord*, forgive!"

RECAPITULATION.

RELATIONS OF SUBSTANTIVES.	DEPENDENT,....	As Subjects	Direct Case,	Nominative
		As Objects,	Indirect Cases,	Objective. Possessive.
	INDEPENDENT,....................			Independent.

(*d.*) GENDER.

do nots

212. Genders are distinctions of substantives that represent no sex from those which do; as it, he, she, man, woman, friend. In English, Gender is mainly a classification of nouns to suit their representation by pronouns.

213. In nature are two sexes. Words, representing, may denote one of these, or neither, or either. If they denote one, definitely, they are Masculine, or Feminine; if neither, Neuter; if they do not denote definitely, they are Common.

214. There are, strictly, four genders: the *Masculine*, the *Feminine*, the *Neuter*, and the *Common*. The first three only are usually enumerated.

1. The *Masculine Gender* is that which signifies the male kind; as, man, father, king.

2. The *Feminine Gender* is that which signifies the female kind; as woman, mother, queen.

3. The *Neuter Gender* is that which signifies neither male nor female; as stone, water, pencil, slate.

4. The *Common Gender* is that which signifies either male or female; as friend, cousin, neighbor.

The reason why there must be four genders in English, is, that gender depends upon the *use* made of words in that language in regard to sex. Words are used in these four ways. This is the usage in English. Grammar must record facts, and not merely state what *ought* to be the usage, but what *is*.

(3.) *Verb.*

215. A Verb kept to its proper office is called a finite verb. A verb used beyond its proper office, is employed as a substantive, or adjective. If used as a substantive, it is said to be infinitive: as, "I want *to run*." The infinitive has "to" before the verb. If used as an adjective, the word in which it is so used is called a participle: as, "the man came *running*." Participles, very generally, place *ing*, or *ed*, after the verb. The present explanation is sufficient for using rules of syntax. Infinitives, and participles are to be more fully explained, when the parts of speech are considered specially.

216. Every verb has a subject, which is a substantive. Every transitive verb has an object, which is a substantive: as, "man *lives;*" "fire *burns* wood."

Correspondently, a verb which requires an object is a transitive verb.

217. A verb used as a copulative, has a second subject after it, which is a predicate to that before it; as, "man is an *animal.*"

218. The relation of the verb to its subject or subjects, is called agreement; to its object, or objects, government.

219. The agreement of verb and subject is, by having the same number and person in one, as in the other.

(4.) *Pronoun.*

220. A Pronoun represents another substantive, expressed or implied, and called its antecedent. To represent, it must agree in its modifications. "The *rock* had a hole in *it.*" "The boy had an umbrella over *him.*"

(5.) *Adjective.*

221. An Adjective may be used as an epithet by its substantive, or as a predicate to it, after the verb. In both cases it qualifies the substantive; as, "the *honest* man came;" "the man is *honest.*"

(6.) *Adverb.*

222. The Adverb must always be referred to a verb, or adjective, directly, or through another adverb. "A *truly honest* man." "The man is, *very evidently*, honest."

II.—*Between Two Simple Sentences.*

223. (1.) Two simple sentences, with their verbs, may be both expressed. They can then be connected and related by conjunctions, expressed or understood.

The second sentence may be represented, but not expressed.

In this case, the word or words representing are said to be without grammatical construction till the represented sentence is restored.

When a substantive thus represents, it is said to be in the Case Independent, (213, 4.) When an interjection does so, it is simply said to be without grammatical construction; as, "Ho! John! come here."

(2.) Conjunctions, in their proper office, apply between sentences only. But for convenience, they are applied to words within the sentence. Applied to substantives in a sentence, they represent Number.

The Plural Number is represented by the conjunction "and," which requires them to be taken jointly; the Singular, by the conjunction "or" or "nor," with the reciprocals "either" and "neither."

224. Consequently, when two or more subjects of one verb are connected by "and," they put the verb into the Plural Number; "when," "by," "or," "nor," into the Singular.

For the same reason, the Pronoun representing them comes under the same rule; as, "John, Thomas and Peter *are* here, with one horse for *them* all." "It is John, or Thomas, or Peter that *is* coming over the hill, and *he has* the horse."

225. These principles and explanations will make the rules of syntax to be understood, because their reason will appear. Rules of syntax are necessary results from the simple and fundamental laws of language.

226. But each rule of syntax will again throw light back on the parts of speech, so that the learner who wants to name each word without mistake will have farther assistance from the syntax.

227. Analytic and Synthetic Syntax thus illustrate each other at every step.

228. Also, every rule of Syntax can have its last part put first; and, when this is done, important principles of grammar are often shown.

229. Accordingly, every rule of syntax will have under it, 1, the Converse of the rule; 2, the Test shown for distinguishing the parts of speech, unless this were given under the parts of speech.

RULES OF SYNTAX.

I.—SUBJECTIVE COMBINATION.

230.   1. *Predicative.*

RULE 1.—A Substantive, the subject of the finite verb, is in the Nominative Case to the verb : as, "*men* are mortal."

RULE 2.—The finite Verb agrees with its subject or nominative, in number and person : as, "Who *art* thou that repliest ?"

CONVERSE.—The second rule is the converse of the first. The converse of both is, that *substantives are subject to the assertion of the verb.*

TEST.—A word or phrase used as the subject of a finite verb, is a substantive, or used as a substantive.

RULE 3.—The Substantive Verb "to be," or any verb used like it, as a copula, takes the same case after as before it, the substantive after being a predicate to the former.

Copulative Verbs may take the same case after as before them; as, "Oaks *are* trees;" "He *was named* John;" "I want him *to be* a soldier."

CONVERSE.—One substantive may be referred to another, as its class or correspondent.

TEST.—When one substantive is thus referred to another, through an intervening verb, that verb is copulative.

RULE 4.—Substantives in apposition agree in case; as, "*Cicero,* the *orator,* was consul."

231.   2. *Attributive.*

RULE 5.—Adjectives qualify Substantives, as predicates after the verb, and as epithets near the substantive; as, "Flowers are *perishable ;*" "A *perishable* flower blooms."

CONVERSE.—Substantives can be qualified by adjectives as predicates, or epithets.

TEST.—Any word, or phrase, qualified by an adjective, is a substantive, or used as a substantive.

RULE 6.—Articles reduce their substantives from a general to a particular signification: as, "*a* man;" "*the* man;" "*the* men."

CONVERSE.—Substantives are viewed in classes, and may be made to signify, one in a class, or a part of the class.

TEST.—A word, limited by an article kept to its proper office, is a substantive, or used as a substantive.

RULE 7.—Adverbs modify verbs, adjectives, or other adverbs; as, "he flies *swiftly;*" "his flight was *very remarkably* swift."

CONVERSE.—Any verb, adjective, or adverb, may be modified.

TEST.—Any word, modified by an adverb, is an adverb, adjective, or verb.

232.   II.—OBJECTIVE COMBINATION.

RULE 8.—A Transitive Verb governs substantives, which are its objects, in the Objective Case: as, "The sun *warms* the earth."

CONVERSE.—Substantives may be objects in the objective case, by a transitive verb.

TEST.—A word, or phrase, made the direct object of a transitive verb, is a substantive, or used as a substantive.

If there be a transitive verb in a sentence, there must be an object.

RULE 9.—A Preposition governs Substantives, which are its objects, in the Objective Case, and connects them by relations to the verb, or some other word in the sentence; as, "Science enlightens the minds *of* men."

CONVERSE.—Substantives may be objects in the objective case, by a preposition.

TEST 1.—A word, or phrase, the object of a preposition, kept to its office, is a substantive, or used as a substantive.

Test 2.—If any particle causes a substantive to be in the objective case, that particle is a preposition, or used as a preposition.

Rule 10.—A Substantive, in the Possessive Case, is governed by the substantive possessed, or through substitution by a preposition understood; as, "Peter's house." = "The house *of* Peter."

Converse.—Two substantives may be united in the relation of possessing and possessed.

Test.—Two words united by the Possessive Case, are substantives, or used as substantives.

233.   III.—Representative Combination.

Rule 11.—One Part of Speech may be represented by another, and one used in the office of another.

Rule 12.—Pronouns agree in Person and Number with the substantives which they represent, and which are called their antecedents; as, "The men came with dust on *them.*"

Converse.—Substantives can be represented by pronouns, and, to be so, are regarded as having gender; as, "the ship had a hole in *her* bottom."

Test.—A word or phrase represented by a pronoun is a substantive, or used as a substantive.

Rule 13.—A Verb in the Infinitive Mood is used as a substantive under the rules for substantives, and as a verb under those rules for verbs which are not limited by the word finite; as, "*to be* good is *to be* happy."

Converse.—Verbs may be used as substantives.

Test.—A word which, without the preposition "to," could assert, is, when used with it, a verb in the infinitive, and employed as a substantive.

Rule 14.—Participles are used as adjectives, to qualify, and are used as verbs, under the rules for verbs, when not limited by the term finite. As Adjectives, participles may be used as substantives; as, "The man was *driving* a horse;" "Fast *driving* is often dangerous."

Converse.—Verbs may be used as adjectives; and adjectives as nouns.

TEST.—A word which can be used both as verb and adjective, is a participle.

RULE 15.—A Preposition, without a governing word, is used as an adverb; or is a separable particle of the verb.

CONVERSE.—Prepositions may be used as Adverbs.

234.   IV.—TWO SIMPLE SENTENCES, CONNECTED.

(1.) *Both Sentences Expressed.*

RULE 16.—Conjunctions connect two sentences, and show the relations between them. They may also connect the parts of one sentence; as, "*If* there be too much rain, we may expect autumnal diseases." "This *and* that horse make a good team."

RULE 17.—Conjunctions uniting two or more substantives by "and" give the plural, and by "or," "nor," the Singular Number, when agreement with the verb or pronoun is required; as, "The moon *and* sun *are* heavenly bodies, *which* act by fixed laws." "Attraction *or* repulsion *is* the fundamental law."

CONVERSE.—Sentences may be connected by relations of thought. Conjunctions, applied to words, may imply several sentences, one for each of those words; as, "oaks, maples, and beeches are trees;—the oak is a tree, the maple is a tree, the beech is a tree." "Washington was *good, wise,* and *great;*—he was good, he was wise, he was great."

TEST.—A word uniting two sentences is a conjunction, or used as a conjunction.

(2.) *One Sentence Expressed.*
One   "   *Represented.*

RULE 18.—An Interjection has no grammatical construction; as, "*Hail!* holy Light!"

RULE 19.—A Substantive, or word used as a substantive, may be freed from grammatical construction. A noun or pronoun is then in the Independent Case.

235. *The seventh attainment in language is to be able to apply the Rules of Syntax to sentences, generally and normally.*

The seventh exercise is for this attainment.   It consists of two parts.

1. By the *sense*, and by the explanations given, distinguish *Person, Number, Case,* and *Gender*, as they apply to verbs or substantives, and the infinitive in verbs.

2. Apply the Rules of Syntax, being guided by the sense.   With each Rule of Syntax, give, 1, its Converse; 2, its Test or Tests.

<div style="text-align:center">*Example:* "Virtues bless men."</div>

The word " virtues " is a substantive, because the subject, and a noun, because a name; a common noun, because the name of a class.   1. It is of the third person, because spoken of (206,3;)   2. Plural number, because it signifies more than one (207, 2.)   I know it to signify more than one, by the sense.   I know the sense, by the language used being native to me.   3. It is in the Nominative case, because the subject of the verb; 4. Neuter gender, because it expresses no sex.   The *Rule of Syntax* is, the 1st.   " A substantive, the subject of a verb, is in the nominative case to the verb."   The *Converse* is the 2d rule of syntax; The finite verb agrees with its nominative in number and person.   This verb is finite, because not infinitive.   The *Test* for parts of speech, drawn from the rules is, that a word, the subject of a finite verb, is a substantive.   (230.)

" Bless " is a verb, because it asserts and unites the sentence; active, by the sense; transitive, because having an object; finite, because not in the infinitive.   It is in the third person, plural number, because its subject is in that person and that number, and the two must agree (230, 2).   Case and Gender do not apply to verbs.   The rule of syntax is the second already given, and the converse and test are the same as before.

This process is to be performed, 1, by writing; 2, orally.

<div style="text-align:center">SENTENCES FOR EXERCISE.</div>

FOR RULE 1.—"Suspicions among thoughts are like to bats among birds; they ever fly best by twilight."

R. 2.—"If thou faint in the day of adversity, thy strength is small."

R. 3.—"He was named Emperor.   He seems to be a soldier."

R. 4.—"This was said of Demosthenes, not the orator, but the general."

> "Hail, holy Light! offspring of heaven first-born ;
> Or, of the Eternal, co-eternal beam,
> May I express Thee unblamed."

R. 5.—"To die is as natural as it is to be born."

"Revengeful persons die like witches; their life is mischievous, and their end is unfortunate."

R. 6.—"A King, Emperor, or President, is the life of the law."

"Piety and Justice are the supporters of government."

"The evil which men do lives after them."

R. 7.—"He that walketh uprightly walketh surely."

R. 8.—"To remove ambition from a soldier, is to unbuckle his spurs."

R. 9.—"Interest brings the money of a nation into the hands of a few. The lender is at certainties, and the borrower is at uncertainties. At the end of the game, the largest part of the money will be in the box.

R. 10.—"Becket's crosier, and Henry's sword, were in conflict."

R. 11.—"The better we are, the happier we are."

R. 12.—"If a man look sharply he will see fortune; for, though she be blind, she is not invisible."

R. 13.—"To err is human; to forgive, divine."

"What went ye out for to see?"

R. 14.—"Praying is acting. Believing is doing."

R. 15.—"Great men in place are talked of; and after death, thought of."

R. 16.—"When it goeth well with the righteous, the city rejoiceth; but when the wicked perish, there is shouting."

R. 17.—"Life and death are in the hand of the Lord."

R. 18.—"O! thou that rollest above, round as the shield of my fathers!"

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SEC. 3.—*Rules of Syntax; Generally—Abnormally.*

236. Sentences are sometimes so expressed that the Rules of Syntax cannot be directly applied till some *change* has been made.

The sentence may then be considered as abnormally expressed, or the Rules of Syntax, as abnormally applied. (170.)

The principal *changes* are by SUBSTITUTION, TRANSPOSITION, and EL-LIPSIS.

By *substitution*, we put one word for another, as its equivalent, the better to determine the sense, and thus to fix the relations, to which the Rules of Syntax apply.

e. g.: If we were to parse the sentence, "What went ye out *for* to see?" we should have no difficulty with any part till we came to the words *for to see.* Is *for* used as an adverb, or is it kept to its office as a preposition? If it be a preposition, what is its object? How are the words, *to see*, to be parsed? If we substitute for, *to see*, its equivalent, *seeing*, and suppose for a moment the sentence to read, "What went ye out *for seeing?*" we find that *for* is a preposition, and that *to see* is used as a substantive, and governed by that preposition, while in its office as a transitive verb, it governs *what.* Substitution thus determines the sense, and fixes the relations when they are doubtful.

By *transposition* we change the order of words in a sentence, that the application of the Rules of Syntax may be simplified.

e. g. : The first lines of the "Paradise Lost" present the words in an order inverted. By transposing them, so as to read: "Sing, heavenly muse, of man's first disobedience, and (of) the fruit of that forbidden tree . . . . ," the order is made direct, and the rules can be directly applied. The passage is given on another page.

These slight changes need no further explanation. Ellipsis, the remaining mode of change, requires a more full consideration.

Ellipsis.

237.　The words necessary for the construction of a sentence, according to the Rules of Syntax, are not always expressed. They are left to be supplied by the mind, to which the sentence is addressed, and are therefore said to be understood. They are understood, because they can be supplied by the understanding. *e. g. :* "The common and statute law." The word "law" is understood after "common," and "the" before "statute."

238.　A term has been borrowed from the Greek, to express this omission of words which are understood. The term is *Ellipsis*, which means, literally, the act of leaving out.

ELLIPSIS, *in grammar, is the omission of some word or words required for the fulfilment of a Rule of Syntax.* A sentence, with such omission, is said to be *elliptical.* When the omitted words are restored, the Ellipsis is said to be supplied. But the same thing is meant, when we speak of "supplying words which are *understood.*" OBS.—The Greek term, Ellipsis, has been borrowed in place of the Saxon word, *Understanding*, because it furnishes the adjective elliptical, and because the word "understanding" has so many meanings, that its use might cause uncertainty.

239. It is the custom of language to be elliptical. Language is employed for definite purposes, among which is the communication of thought in satisfactory forms. Words not necessary for that purpose, are omitted. If they were used when unnecessary, the form would be unsatisfactory, because tedious. All men find more pleasure in acquiring an idea rapidly than slowly. They are wearied with needless words.

For example: when the Spartan mother gave her son his shield, before battle, she pointed to it, and only said, " With, or on it." When the Duke of Wellington called the guards from the ground to attack the French at Waterloo, he said, " Up guards, and at them." Every one feels that the force of such expressions would be lost if the words were supplied which are understood. *e. g.:* "Come back a victor, *with* your shield on your arm, or be borne back *on* your shield as one who fell honorably in battle." or "Guards, get *up* from the ground and rush *at* the enemy."

240. Ellipsis is considered by many grammarians as only a figure of speech; that is, a deviation from common use, and hence they are obliged to multiply exceptions and observations under the Rules of Syntax. The learner, tracing these numerous exceptions and observations, is bewildered, and ceases to regard grammar as a science of fixed and simple principles. In works on grammar, prepared for readers, it may be well to multiply arbitrary exceptions, as the caprices of usage, and to shun explanations which are based on the supply of Ellipsis. But in text-books, such a plan increases so much the difficulties of learners, that it should not be adopted. Grammar is the application, to varied combinations, of a few clear principles.

241. In this course, Ellipsis will be regarded as the custom of language, and the following rule will be applied in the Syntax.

242. RULE.—Words understood must be supplied, in order to bring every grammatical sentence under the Rules of Syntax, and to avoid the multiplication of exceptions.

243. The following examples and observations will illustrate the subject of Ellipsis.*

1. The Ellipsis of the Article is used; as, " A man, woman, and child: " that is, " A man, a woman, and a child." " A house and garden; " that is, " A house and a garden." " The sun and moon ; " that is, " The sun and the moon." " The day and hour;" that is, " The day and

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* Many of the examples are from Murray.

the hour." In all these instances, the Article being once expressed, the repetition of it becomes unnecessary.

2. The Noun is frequently omitted in the following manner: as, "The laws of God and man;" that is, "The laws of God and the laws of man."

3. The Ellipsis of the Adjective is used in the following manner: as, "A delightful garden and orchard;" that is, "A delightful garden and a delightful orchard." "A little man and woman;" that is, "A little man and a little woman."

4. The following is the Ellipsis of the Pronoun: as, "I love and fear him;" that is, "I love him, and I fear him." "My house and lands;" that is, "My house and my lands." "This is the man they love;" instead of "This is the man *whom* they love." "These are the goods they bought;" for, "These are the goods *which* they bought." "We speak that we do know, and testify that we have seen;" for, "We speak that *which* we do know, and testify that *which* we have seen."

5. The Ellipsis of the Verb is used in the following instances: as, "The man was old and crafty;" that is, "The man was old, and the man was crafty." "She was young, and beautiful, and good;" that is, "She was young, she was beautiful, and she was good." "Thou art poor, and wretched, and miserable, and blind, and naked." If we would fill up the Ellipsis in the last sentence, *thou art* ought to be repeated before each of the adjectives. "I went to see and hear him;" that is, "I went to see and I went to hear him." In this instance there is not only an Ellipsis of the governing verb *I went*, but likewise of the sign of the infinitive mood.

Do, did, have, had, shall, will, may, might, and the rest of the auxiliaries of the compound tenses, are frequently used alone, to spare the repetition of the verb: as, "He regards his word, but thou dost not;" that is, "dost not regard it." "We succeeded, but they did not;" "did not succeed." "I have learned my task, but thou hast not;" "hast not learned." "They must, and they shall be punished;" that is, "They must be punished."

6. The Ellipsis of the Adverb is used in the following manner: as, "He spoke and acted wisely;" that is, "He spoke wisely, and he acted wisely." "Thrice I went and offered my service;" that is, "Thrice I went, and thrice I offered my service."

7. The Ellipsis of the Preposition, as well as of the Verb, is seen in the following instances: as, "He went into the abbeys, halls, and public buildings;" that is, "He went into the abbeys, he went into the halls,

and he went into the public buildings." "He also went through all the streets and lanes of the city;" that is, "through all the streets, and through all the lanes," etc. "He spoke to every man and woman there;" that is, "to every man, and to every woman." "This day, next month, last year;" that is, "On this day, in the next month, in the last year." "The Lord do that which seemeth him good;" that is, "*May* the Lord do that which seemeth *to* Him good."

8. The Ellipsis of the Conjunction is as follows: as, "They confess the power, wisdom, goodness, and love of their Creator;" that is, "The power, and wisdom, and goodness, and love of," etc. "Though I love him, I do not flatter him;" that is, "Though I love him, *yet* I do not flatter him."

9. The Ellipsis of the Interjection is not very common; it, however, is sometimes used: as, "Oh! pity and shame!" that is, "Oh pity! Oh shame!"

As the Ellipsis occurs in almost every sentence in the English language, numerous examples of it might be given; but only a few more can be admitted here.

In the following instance there is a very considerable one: as, "He will often argue, that, if this part of our trade were well cultivated, we should gain from one nation; and if another, from another;" that is, "He will often argue, that, if this part of our trade were well cultivated, we should gain from one nation, and if another part of our trade were well cultivated, we should gain from another nation."

The following instances, though short, contain much of the Ellipsis: as, "Wo is me;" that is, "Wo is to me." "To let blood;" that is, "To let out blood." "To let down;" that is, "To let it fall or slide down." "To walk a mile;" that is, "To walk through the space of a mile." "To sleep all night;" that is, "To sleep through all the night." "To go a fishing;" "To go a hunting;" that is, "To go on a fishing voyage or business." "To go on a hunting party." "I dine at two o'clock;" that is, "at two of the clock." "By sea, by land, on shore;" that is, "By the sea, by the land, on the shore."

"The land was always possessed, during pleasure, by those intrusted with the command;" that is, "those *persons* intrusted," or, "those *who were* intrusted." "If he had read further, he would have found several of his objections might have been spared;" that is, "he would have found *that* several of his objections," etc. "There is nothing men are more deficient in, than knowing their own characters;" that is, "nothing *in which* men," and, "than *in* knowing." "I scarcely know any part of natural philosophy would yield more variety and use;"

it should be, "*which* would yield," etc. "In the temper of mind he was then;" that is, "*in which* he then was." "The little satisfaction and consistency, to be found in most of the systems of divinity I have met with, made me betake myself to the sole reading of the Scriptures;" that is, "*which are* to be found," and, "*which* I have met with." "He desired they might go to the altar together, and jointly return their thanks to whom only they were due;" that is, "*to Him* to whom," etc.

10. Where the category of quantity is included in the sense, there is, necessarily, Ellipsis.

This is the case where TIME, VALUE, WEIGHT, or MEASURE may be expressed.

The word to be supplied in such instances, is, usually, a preposition; as, "He was absent *five weeks*,"=="*during* five weeks;" or "*for* five weeks."

Sometimes, the word expressive of quantity may be required, and we can supply such expressions; as, "to the *amount* of," "to the *extent* of," or others of like purport, representing the category of quantity; *e.g.:* "It weighs *six pounds*,"=="it weighs to the *amount of* six pounds."

"The wall is *ten feet* high, and *four* thick,"=="The wall is high *to the extent of* ten feet;" "It is thick *to the extent of* four feet."

"He is *eighty years* old,"=="He is old to the *amount of* eighty years."

"The ship is now *twenty fathoms* down,"=="The ship is down to *the extent of* twenty fathoms."

"It is worth *eight eagles*,"=="It is worth to *the amount of* eight eagles."

In all such instances, we should parse the substantive as governed by a preposition understood.

By parsing in this manner, and by supplying Ellipsis in the manner indicated, we preserve the analogies and principles of the language. The learner finds simplicity and uniformity in the science.

Some grammarians would, in such instances as have been given, not supply Ellipsis, but make an Objective Case, without a governing word, calling it the objective of Time, Value, Weight, or Measure.

This view introduces an entire deviation from the settled principles of English Syntax; it destroys, completely, all scientific regularity in grammar; it contradicts every correct definition of the Objective Case. It is, therefore, regarded as erroneous.

If, however, the word "worth" be viewed as a preposition, in such sentences as "It is *worth* a shilling," this mode of parsing is consistent

with defined grammatical principles. A word usually employed as an adjective, performs, then, the office of a preposition.

11. If we were to parse the sentence, "I was promised a book," we must supply the Ellipsis, and say, "I was promised *that I should have* a book."

Strictly speaking, the sentence is ungrammatical. A Passive Verb is always the reciprocal of an Active Transitive Verb. and the object of the latter can alone become the subject of the former. *e.g.*: "James struck me." The reciprocal is, "I was struck by James."

"He promised to me a book." The reciprocal is, "A book was promised to me." It is correct, therefore, to say, "To me was promised a book," but it is not so to say "I was promised a book."

Examples of Ellipsis Supplied.

1. OF THE ARTICLE.—"The year, (the) month, (the) day, and (the) place must be specified." "They gave the Indian an axe, and (a) blanket for a bear, (a) deer, and (a) wild turkey."

2. OF THE NOUN.—"Bad actions lead to worse (actions)."

3. OF THE ADJECTIVE.—"These principles are applicable to the first subject, but not (applicable) to the second."

3. OF THE PRONOUN.—Leave (thou) there thy gift before the altar, and go (thou) thy way." "Read (thou) not to contradict, but (read thou) to weigh and consider."

4. OF THE VERB.—"Reading makes a full man, conference (makes) a ready man, and writing (makes) an exact man."

5. VERB AND NOUN.—"Histories make men wise; poets, (make men) witty; the mathematics, (make men) subtle; logic and rhetoric, (make men) able to contend."

6. OF THE PARTICIPLE.—

"His knowledge (being) measured to his state and place,
His time (being) a moment, and a point (being) his space."

7. OF THE ADVERB.—"He can act independently of public opinion, but not (independently) of conscience."

8. OF THE CONJUNCTION.—"But the fruit of the spirit is love, (and) joy, (and) peace."

9. OF THE PREPOSITION.—"He gave (to) me his hand." "We walked (through) ten miles." "He ruled like (to) a tyrant."

10. OF THE INTERJECTION.—"Oh! the folly and (oh! the) cruelty of such conduct."

11. OF PHRASES OR CLAUSES.—"Monarchies incline the minds of learned men to profit and pleasure; republics, (incline the minds of learned men) to glory and vanity."

What words are understood in the following

Examples for Practice?

" We are inclined to love who love us."

" The horse I rode fell down."

" Though I love, I neither fear nor flatter him."

" We speak that we do know."

" A man's nature runs either to herbs or weeds.   Therefore, let him seasonably water the one, and destroy the other."

" In high station, ask counsel of both times: of the ancient time, what is best; and of the latter, what is fittest."

" As in nature, things move more violently to their place, and calmly in their place: so virtue in ambition is violent; in authority, settled and calm."

" Boldness is blind; wherefore, it is ill in counsel, but good in execution.   For in counsel it is good to see dangers; in execution not to see them. unless they be very great."

" Discretion in speech is more than eloquence."

Apply the rule for Ellipsis, (242,) to the following sentences:

" I will pull down my barns, and build greater."

" There were happy boys and girls."

" He gave a hatchet, knife, and dirk for the deer."

" He is wiser than I."

" I am older than he."

" The Latins imitated the Greeks; the French the Latins, and the English the French."

" Though tempted, he was steadfast."

" I am off for Europe."

" Up, men! and fight."

" You have reproached, but I will not."

" You will be loved and honored for your deeds."

" He spoke, wrote, and sang well."

" Over hill and plain they sought the body."

" A horse! a horse! my kingdom for a horse!"

" Studies serve for delight, ornament, and ability.   Their chief use for delight is, in retirement; for ornament, in speech; for ability, in business."

Let instructor and pupil remember that on every day there is to be some exercise in parsing, and that in every exercise, so much is to be introduced as has been learned, but nothing that is not yet learned.

The subject of Ellipsis should be thoroughly understood, because the more recent grammarians do not treat it as a law of language, and the prevalent style of writing has been seriously affected by their views. For conciseness, sprightliness and force in speech, there must be Ellipsis. Examples may be seen in Bacon, and Shakspeare, who are eminently elliptical. So are Thucydides and Tacitus. Grammar, thus studied, will form a basis for style.

The eighth attainment is ability to apply the Rules of Syntax abnormally, principally by supplying Ellipsis. To this may be added, when required, Transposition and Substitution.

The examples, observations, and rules just given, are for this attainment.

Apply SUBSTITUTION for explaining the grammatical principles in this sentence:

" To live is to suffer, and yet to live is to enjoy."

Apply TRANSPOSITION and the rule for ELLIPSIS to these first lines from the " Paradise Lost :"

" Of man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, and all our woe,
With loss of Eden, till one Greater Man
Restore us, and regain the blissful seat,
  Sing, heavenly muse!"

Apply the rule for ELLIPSIS to this passage:

" Oh! could I flow like thee, and make thy stream
My great example, as it is my theme!
Though deep, yet clear; though gentle, yet not dull;
Strong without rage; without o'erflowing, full."

CHAPTER VI.

ANALYTIC SYNTAX: SPECIFICALLY.

244. The Parts of Speech, and the Rules of Syntax have, thus far, been regarded generally.

For the Parts of Speech, the reader has looked to the *use* of the word. For Rules of Syntax he has looked to relations, and to the sense.

He has not had his memory burdened with details of inflections, of conjugations, of letters, and of syllables at the beginning, but he has applied his reason to clear principles, drawn from the structure of the sentence.

He will find great advantages from the method which he has pursued. He has now the *principles* of grammar. He can keep them in mind by constant practice, as he now comes to the details which address the memory.

His attainments now enable him: 1. To distinguish the Parts of Speech in Universal and English Grammar, normally or abnormally used; 2. To analyze all Sentences; 3. To apply Rules of Syntax in Universal and in English Grammar, without, and with Ellipsis. The crowds of exceptions usually perplexing English grammars, he has embraced under abnormal use. He has made the whole subject of grammar uniform and clear, by regarding abnormal use as being only a difference of form, in which changes being made, the laws of grammar apply with uniformity.

Accordingly, we will now pass to the Parts of Speech, and the Rules of Syntax, regarded *specifically*.

By this is meant: 1. That each Part of Speech will be explained, with its modifications; 2. That each Rule of Syntax will be given, with the specifications and details which it may require.

The Parts of Speech will be taken in the order which will give most simplicity: 1. Those which act on, or for a whole sentence, viz.: *Interjection* and *Conjunction;* 2. Those which have fewest modifications, viz.:

Adjective, Article, Adverb ; 3. Those which are linked with the substan-
tive, and have most modifications, viz.: the *Preposition, Noun, Pronoun*
and *Verb.*

The Verb, by this order, comes last, as having most modifications;
while, in the order of analysis, it was first.

PARTS OF SPEECH: SPECIFICALLY.

245. *The ninth attainment in language is to be able to give the details
and modifications belonging to each part of speech.*

Such is the object of the following explanations.

SEC. 1.—INTERJECTIONS.

246. An Interjection is a part of speech expressing emotion or will, by substituting a word for a sentence (189, 3); *e. g.:* "*Oh!* what a fall was there."

247. Interjections illustrate a principle in language. It is, that, with one complete simple sentence, there may be connected another simple sentence; which is not fully expressed. The other sentence may be represented by a single word, such as an interjection; or, parts of it may be given, and the rest left, to be supplied by the mind. The part given may be a substantive, or a word used as a substantive, with or without an adjective. *e. g.:* "the *rudder breaking,* we could not steer."

In all such cases there is one general and simple rule, which comes from the first principles of language, and of parsing; it is this:

Restore the omitted sense, or parse the words disconnected, as having no grammatical construction.

248. This covers the cases.

1. Of the Interjection:
2. Of the Independent Case:
>   (1.) In partial construction; as, "He *being come,* we are three."
>   (2.) In address; as, "*Friend,* wherefore art thou come?" (*Latin Vocative.*)
>   (3.) In exclamation; as, "Hail! holy *light!* "
>   (4.) In repetition; as, "My *child!* where is she? "

3. Of the Infinitive Absolute; as, "*to confess* the truth, I was in fault;" "to begin with the first;" "to proceed;" "to conclude." If the construction be restored, it is, "I confess *that* I was in fault."

Use.

Interjections (that is, words commonly used as such) are sometimes employed in the functions of other parts of speech.

e. g.: "We *hail* him, Lord." "*Hail!* king of the Jews! "

The same word is, in the first example, used as a verb, and in the second, as an interjection. " His style has many *ohs,* and *ahs.*" *Ohs* and *ahs* are substantives.

Other parts of speech (or words used as such) are sometimes employed as interjections.

e. g.: "*Well!* have you any excuse?" (Int.) "The child is now *well.*" (Adj.)

Interjections are parsed, by stating the part of speech, the reason, the emotion expressed, and the rule of syntax.

e. g. : "*Oh!* I was in such agony!"

"Oh!" is an interjection, because it expresses an emotion—that of pain. The Rule of Syntax is the 18th. "An interjection has no grammatical construction" (234). A list of interjections has been given under Universal Grammar.

The Rule of Syntax demanded by the principle, which interjections illustrate, (247) is the 19th. "A substantive, or word used as a substantive may be freed from grammatical construction." The 11th rule may be applicable.

Sec. 2.—Conjunctions.

249. A Conjunction is a part of speech used for connecting sentences, and showing their mutual relations, and which may connect parts of a single sentence.

It has, therefore, two offices, the primary and the subordinate; the first for sentences, the second for parts of a sentence.

Primary Office of Conjunctions.

Divisions.

250. Conjunctions, in their primary office for connecting sentences, are divided into three classes: the Copulative, the Disjunctive, and the Conditional. They are usually in pairs, with one as the reciprocal of the other.

The reason of the division is in the relations of two sentences. Every sentence is an assertion. The assertions of two sentences, when connected, are independent or dependent. If dependent, one depends on the affirming or denying of the other.

When they are independent we use the Copulative; as, "Thou hast *both* seen him, *and* it is he that talketh with thee."

When one depends on the affirming of the other, we use the Conditional; as, "*If* he come, I will see him."

When one depends on the denial of the other, we use the Disjunctive; as, "*either* you *or* I must go,"="If you do *not* go, then I must go." The meaning of the Disjunctive is, that some one is to be chosen out of two or more   If, between two, we reject one; we affirm or accept the other.

4*

The way is now prepared for the definitions to be understood.

251. A Copulative Conjunction for sentences, is one that unites two or more simple independent sentences.

The principal Copulative Conjunction in English, is, *and*, with its reciprocal, *both*.

252. A Conditional Conjunction for sentences, is one that unites two or more simple dependent sentences, and makes the assertion of one depend on affirming the other, or others.

The principal Conditional, in English, is *if*, with its reciprocal, *then*.

253. A Disjunctive Conjunction for sentences, is one that unites two or more simple dependent sentences, and makes the assertion of one depend on *denying* the other, or others.

The principal Disjunctive, in English, is *or*, with its reciprocal *either*.

254. The division to which a Conjunction belongs, must be determined in parsing, by the sense, since the same Conjunctions may be used in different ways.

255. As Conjunctions are primarily for two simple sentences, they are naturally in pairs; one, with the first sentence, anticipating the second; one, with the second sentence, throwing the attention back on the first. In this case, one is called the reciprocal of the other. But the language does not always give two words. The same word may be repeated as the reciprocal. Sometimes, however, the sentences are connected only in sense, logically; and not in construction, grammatically. Then, a conjunction is without a reciprocal. This is the case with *for, but, that, lest, than*.

The following list includes the more important, which will occur in parsing :

COPULATIVE, $\begin{cases} \text{And—and; both—and; as—as; as—so; neither—nor;} \\ \text{whether—or.} \\ \text{SINGLE COPULATIVE; than.} \end{cases}$

CONDITIONAL, $\begin{cases} \text{If—then; since—therefore; because—therefore; though} \\ \text{—yet; so—that; when—then; even, though — yet;} \\ \text{when—even, then; notwithstanding—still; seeing—} \\ \text{thence; although—yet.} \\ \text{SINGLE; for, but, then, that, lest.} \end{cases}$

DISJUNCTIVE, $\begin{cases} \text{Either—or;} \\ \text{Whether—or.} \\ \text{SINGLE; except, save.} \end{cases}$

256. OBS. Of the single Conjunctions, used where there is a logical, but not a grammatical connection:

1. *For* introduces the reason by the same sentence, which, with grammatical connection, would be introduced by *if;* "The rivers are swollen," *for* "the snows have melted." Here are two sentences, grammatically independent, but logically (which means by their sense) dependent. "*If* the snows melt," *then* "the rivers will be swollen." Here are two sentences, grammatically dependent, so as to form one compound sentence, and logically, (by sense) dependent, as before. The pupil will thus see that *for* usually introduces some affirmation as a reason.

2. *But* introduces some negation as a reason; as, "what you say is true, *but* I have no power." The same relations of thought could be put into grammatical connection by *though, yet.* "*Though* what you say be true, *yet* I have no power."

3. The Conjunction, *that,* usually introduces the *aim,* the *purpose* of the action given by the verb. "I speak *that* you may hear." The second verb depends on the first, as the effect on the cause. The sense could be nearly given by *if, then;* as, "*If* I speak, *then* you ought to hear."

4. The Conjunction "*lest*" implies the same idea of aim and purpose, but negatively, to prevent something; as, "I trod softly *lest* I should waken him."

5. The Conjunction "*than*" implies degree; as, "She hath put in more *than* they all." "Wisdom is better than rubies." In such cases, two sentences and two verbs are implied, though not fully expressed. "She hath put in more than they all—*have put in.*" "Wisdom is better than rubies—*are.*"

These observations will assist the learner in judging of Conjunctions by the sense, by the relations of thought, and not merely by a list of them in the grammar. Conjunctions are used so variously and interchangeably, that the sense must be the guide.

Use.

257. Conjunctions are used for other parts of speech, and other parts of speech used for Conjunctions.

e. g.: "I rest, *then,* upon this argument." Here, the word "then" is a conjunction. It expresses a conclusion from previous reasons. "He arrived *then,* and not before." Here, it is an adverb of time. "I sub-

mitted; *for* it was in vain to resist." Here, the word "for" is a Conjunction. It gives a reason. "I started *for* China." "He contended *for* victory." Here, it is a preposition. In the first of the following sentences, "since" is a Conjunction; in the second, a Preposition; and in the third, an Adverb. " *Since* we must part, let us do it peaceably." "I have not seen him *since* that time." "Your improvement in study began long *since.*"

Else is a Conjunction when we say: "*Else*, what shall they do." But *else* becomes an adjective, by qualifying a substantive, when we say: "I want something else." The sense is, "I want some *other* thing."

258. Other parts of speech are used as Conjunctions. Verbs are so employed.

This is the case with the words *seeing, except, notwithstanding.* They could be parsed as verbs governing the clause of the sentence, and also as Conjunctions. *e.g. :* "*Except* the Lord keep the city, the watchman waketh but in vain."

259. Many Conjunctions are old verbs. The verbs once used as we now use *seeing, except, notwithstanding,* have lost some of their letters by length of time. Thus, *if,* is from an old verb, *give. And,* is from *add. Since,* is from *seen. Yet,* is from *get.*

260. Conjunctions often unite sentences when they appear to unite only words, as in these examples: "Duty *and* interest call to virtue." "Happiness *or* misery awaits us." Each of these examples contains two sentences: "Duty calls to virtue." "Interest calls to virtue." "Happiness awaits us, *or* misery awaits us."

So we may say: "A sea is larger than a lake." Logically, (by sense,) there are two sentences. 1. "A sea is large;" 2. "A lake is not so large." Grammatically, there are two sentences. A verb is understood after *lake.* "A sea is larger than a lake *is.*" The two verbs make two simple sentences.

261. We have thus seen Conjunctions in their primary use between sentences. This use of them should be well understood, both for grammatical, logical, and rhetorical purposes. Their primary is a basis, also, for their secondary office.

SECONDARY OFFICE OF CONJUNCTIONS.

262. Conjunctions, in their secondary office, are employed principally between words in a simple sentence.

Divisions.

263. Conjunctions, employed for words, are Copulative or Disjunctive.

264. A Copulative Conjunction for words is one that denotes addition, and between substantives gives a plural sense.

e.g.: "Old Martin and his wife *were* a worthy couple."

265. A Disjunctive Conjunction for words, is one that denotes any one of several, and between substantives gives a Singular Sense.

e.g.: "Either you or I must die."

266. OBS. 1.—A Conjunction, Disjunctive between words, may be copulative between sentences. *Neither—nor*, between words, will be disjunctive, because giving a singular sense. The same, between sentences, would be copulative; because the sentences are not dependent; as, "He neither spoke nor moved,"—"He did not speak, *and* he did not move." Between sentences, *neither* and *nor* merely express two independent negations.

OBS. 2.—From the nature of Conjunctions, it will be seen why these connect the same cases of substantives. Conjunctions unite. They unite words *under some common grammatical relation.* "I saw you as well as him." The words *him* and *you* are both governed by the verb *saw*, once expressed, and once understood. "There is none other that fighteth for us, *but* only Thou, O God." *Thou* is in the Nominative Case to *fightest*, understood.

To avoid common mistakes, supply the words which are understood in the sentence, which the Conjunctions imply. If Ellipsis be regarded, errors can be shunned. (242.)

267. Conjunctions are parsed by stating the part of speech; the class, as connecting words or sentences, and the rule of syntax; as, "He *and* I are quite ready."

And is a Conjunction. It connects the words *he* and *I*, making the verb plural (224.) But it may be regarded as connecting, in sense, two sentences, viz.: *he is* quite ready, *and I am* quite ready. Conjunctions connect sentences, and may connect parts of one sentence. 16th Rule, (234.)

The Rules of Syntax to be applied in parsing Conjunctions are, the 16th and 17th, viz. :

16th.—"Conjunctions connect sentences, and shew the relations between them. They may also connect the parts of one sentence."

17th.—"Conjunctions uniting two or more substantives by *and* give the plural, and by *or*, *nor*, the singular number, when agreement with the verb or pronoun is required."

SEC. 3.—ADJECTIVES.

268. An Adjective is a part of speech which qualifies a substantive (182, 3.)

MODIFICATIONS.

Comparison.

269. Adjectives are modified by *Comparison*, so as to express more and less, most and least.

An Adjective may thus be in three conditions: 1. Without expressing comparison; 2. Expressing more or less; 3. Expressing most or least.

These three states of the Adjective have been called degrees of comparison. They are, rather, degrees *for* comparison.

270. There are three degrees for comparison : the *positive*, the *comparative*, and the *superlative*.

1. The *positive* presents the adjective as a quality, without comparison; as, *good, black, white.*

2. The *comparative* expresses more or less of the quality; as, *better, blacker, whiter.*

3. The *superlative* expresses most or least of the quality; as, *best, blackest, whitest.*

271. The Comparison is expressed by terminations after the adjective, or by adverbs before it.

1. The regular terminations after it are *er*, for the comparative, and *est*, for the superlative; as, great, great-*er*, great-*est.*

2. The adverbs placed before it are for increase, *more* and *most;* for diminution, *less* and *least. e.g. :* Beautiful, *more* beautiful, *most* beautiful; *less* beautiful, *least* beautiful.

3. Adverbs can be used with any adjective, whatever may be the number of its syllables. Terminations, to express comparison, are used with adjectives of one syllable, and sometimes with those of two; as, *wise, wiser, wisest; lovely, lovelier.* The distinction is for the sake of euphony. "Incompressib*ler*" and "incompressib*lest*" would be difficult in speaking.

4. Any adjective so used that it cannot have *more* and *less,* cannot be modified by degree. Such are those which express definite quantity, or the limitation of degree, on both sides; as, one, two, second, square, rectangular, parallel, immortal, infinite, total.

272. Some adjectives are compared irregularly; as, *good, better, best; bad* or *ill; worse, worst; little, less, least; much, more, most; many, more, most.*

273. The Comparison of adjectives illustrates a law of language which will appear more fully under Etymology, but in this part of grammar will throw light on parsing.

The meanings of all words can be reduced to a certain number of general heads, called categories (170.) Thus, the sense of most adjectives can be brought under the head of *quality,* and so adjectives are said to qualify; that of many verbs, under the head of *action;* that of interjections under the head of *passion;* that of prepositions under *relation;* that of numbers under the head of *quantity;* that of substantives under the same head which their name implies—that of *substance.*

Some of these heads can include degrees, and some cannot. Definite quantity cannot admit degree. The number eight is just that, but not more nor less. And hence comes the rule just given, that adjectives, expressing definite number, cannot receive degrees for comparison. The same is true of substantives. And so we have no degrees for comparison, for nouns and pronouns.

But Qualities do admit of degrees. If a thing is hot, it may be hotter than it was, and it may become the hottest of all things around it. Actions and Passions may admit of degrees. One may run more or less swiftly; and feel grief or anger more or less deeply.

As we make these degrees, as less and least, or more and most, we arrive at some word which lies between, and is called the cross-word, or contrary. *Hot, less hot, least hot,* and then COLD. *Wise, less wise, least wise,* and then FOOLISH. *Large, less large, least large,* and then SMALL. The following list extends the examples:

POSITIVE.	CONTRARY.	POSITIVE.	CONTRARY.
Broad,	narrow,	artful,	artless.
Hard,	soft,	clever,	dull.
High,	low,	early,	late.
Light,	dark,	good,	bad.
Long,	short,	great,	little.
Quick,	slow,	warm,	cool.
Strong,	weak,	hot,	cold.

By applying to these words the degrees of more and most, less and least, the following order results:

CONTRARIES.

		SMALL.			LARGE.			
Smallest,	smaller,	"	less small,	least small,	"	larger,	largest.
"	"	"	least large,	less large,	"	"	"
		COOL.			WARM.		
Coolest,	cooler,	"	less cool,	least cool,	"	warmer,	warmest.
"	"	"	least warm,	less warm,	"	"	"
1°	2°	3°	4°	5°	6°	7°	8°

As we pass from the left to the right, we go from the extreme of the negative to the extreme of the positive, through the contraries; as, from extreme smallness to extreme size.

There are at least eight grades furnished by language for degrees of quality, without changing the two contrary words.

If the language shall furnish other words, so as to give degrees for the contraries themselves, these grades may be extended.

Thus, by applying *cold* and *hot*, which are words of higher degree than *cool* and *warm*, we can add three degrees more on each side, so that they will stand thus: 1, coldest; 2, colder; 3, COLD; 4, coolest; 5, cooler; 6, COOL; 7, less cool, or least warm; 8, least cool, or less warm; 9, WARM; 10, warmer; 11, warmest; 12, HOT; 13, hotter; 14, hottest.

These degrees could be still increased, if we should interpose the words *chill* and *lukewarm*, or add *red-hot* and *white-hot*.

1	2	3	4	5	6	7	8

Cold, cool, chill, lukewarm, warm, hot, red-hot, white-hot.

The principle thus presented in language is of great practical value to its student, as teaching him how to use it correctly and efficiently, in conversation, writing, or public speaking.

Qualities and Actions, in things and in men, present gradations, which he wants to express. He is to study his own language, and discover the words which represent different degrees.

Use.

274. Adjectives are sometimes used for other parts of speech, and others for adjectives.

275. Adjectives are used as substantives.

They are used as pronouns. They are then Pronominal Adjectives, which some grammarians call Adjective Pronouns. Of these, the principal are:

1. DEMONSTRATIVE. — They are: *this, that, these, those, both.* They have also the office of a definite article, since they select definitely from a class. *These* and *those* are plural.

2. DISTRIBUTIVE.—They are: *each, every, either, neither.* They select *individuals,* like the indefinite article. Either and neither, are, strictly, conjunctions passing into the office of adjectives, and as adjectives into that of pronouns.

3. INDEFINITE.—Such are: *all, few, any, none, such, whole, some, other, few,* with several others.

2. Adjectives are used as Nouns;

As, " Providence rewards *the good* and punishes *the bad.*" The definite article is attached in such a case.

"*One's* country should be loved."

"Take care of the little *ones.*"   " They poured into the plain by *hundreds* and by *thousands.*"   "*Others* may command, but our duty is, to obey our *superiors.*" In these cases the adjectives are made substantives in the plural.

The Demonstrative Pronominal Adjectives: *this, that, these, those,* illustrate the fact that one word may perform the office of two or more parts of speech; *e. g.: these* are the men; *these* men came. In the first sentence, the word *these* is used as a substantive, and in the second, as an adjective.

The fact that the adjectives *this,* and *that,* have plural forms, comes from the Gothic family, through the Saxon.

276. Other parts of speech are used as Adjectives.

1. The Verb is used as an Adjective, by a change in its termination.

It is then called a participle, and is to be considered under verbs. Thus, the verb *to love* forms the participles *loving, loved.*

2. The Substantive is used as an Adjective; as, "An *iron* ship."

3. The Conjunction is used as an Adjective, and then, like other Adjectives, as a Substantive.

As, "*Either* one of those four may go." "*Either* may be chosen." "I wish *neither* of them."

Divisions.

277. Adjectives, as divided by their sense, apart from the sentence, and by their derivation, do not strictly pertain to this part of grammar, but to Etymology. Their ordinary divisions will, however, be given for incidental benefit in parsing, and for assisting a clear conception of the sense.

278. Adjectives are divided, according to *sense*, into Common and Numeral Adjectives.

1. A *Common* Adjective expresses *quality*, simply ; as, *good, bad, wise.*

2. A *Numeral* Adjective expresses *quantity* definitely, and therefore has no comparison ; as, one, two, three, four.

Numeral Adjectives are CARDINAL,* as one, two, three ; or ORDINAL, as first, second, third ; or MULTIPLICATIVE, as double, triple, three-fold.

279. Adjectives are divided, according to *derivation*, into *Nominal, Verbal,* and *Compound.*

1. A *Nominal* Adjective is one derived from a Noun. One derived from a proper name, is called a Proper Adjective ; as, European, Ciceronean.

2. A *Verbal* Adjective is one derived from a Verb ; as, *destroying, destroyed, destructive, destructible.*

Verbal Adjectives are *Participial* or *Capacitating.*

(1.) A *Participial* Adjective expresses the action or passion of the verb simply ; as *destroying, destroyed.* The expression is usually made, by attaching as a termination to the verb, *ing*, for the *action*, and *ed*, for the *passion ;* as construct*ing*, construct*ed*.

(2.) A *Capacitating* Adjective expresses capacity for the action or passion of the verb. By this is meant capacity to perform or receive the action, since passion, in language, means action received ; as, destructive, destructible. The expression is usually made by attaching as a termination to the verb, *ive*, for the *action*, and *ble*, for the *passion ;* as construct-ive, construct-ible. Destruct*ive* means capable of destroy*ing ;* destruct-*ible*, capable of being destroy*ed*.

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* Cardinal numbers express the amount of units ; Ordinal, the order of a number.

(3.) A *Compound* Adjective is one made from two simple words; as "*Cloud-capt* towers." " The *rosy-fingered* dawn."

An Adjective is parsed by stating the part of speech, the class, the comparison, if any, the substantive qualified, and the rule of syntax.

The Rule of Syntax to be applied is the 5th. Adjectives qualify substantives.

e. g.: "A *good* man leaveth an inheritance to his children's children."

Good is an Adjective : in degree, positive ; and qualifies man as an epithet, according to Rule 5th. "Adjectives qualify substantives."

1. An Adjective is a part of speech which qualifies a substantive, (268; 182, 3.) This qualifies a substantive. Therefore, it is an Adjective.

2. The positive degree presents the Adjective without comparison, (270, 1.) Here is no comparison. Therefore, the degree is positive.

3. Rules of Syntax are based on the relations of words in a sentence, as shown by the sense. Therefore, *good* qualifies *man*, and the 5th Rule of Syntax applies. *Good* is an epithet, not a predicate.

Sec. 4.—Articles.

282. Articles are Special Adjectives, used to limit the signification of substantives to portions of their classes; as, "*A* man," "*The* man," "*The men.*"

Divisions.

Articles are divided into the Definite and Indefinite.

283. The Definite Article is *the*, which specifies an individual, or a portion within a class; as, "*The* man." "*The* men." "*The* apples on the tree."

284. The Indefinite Article is *an*, or *a*, which denotes, without specifying, one in a class; as, "*A* man." "*An* apple."

The *n* is used for sound before a, e, i, o, and silent h; as, "*An* old man." "*An* hour."

285. It should be observed that Articles imply some class to which they apply—some whole, divisible into parts. Their use always presents

the fundamental law of language, that words exist in classes. The class, or the whole to which they apply, may be represented by a circle. If we say "*all* men," we include the whole circle. If we use the Article *the*, with the plural, and say "*the* men," it is as if we had drawn a straight line through the circle, dividing it into parts. If we use the same Article with the singular, and say "*the* man," it is as if we selected one point in the circle. If we use the Indefinite Article, and say "*a* man," it is as if the surface within the circle were covered with points, any one of which might be taken—and but one.

This illustration of Articles can be easily drawn on the paper or black-board. Their true nature can thus be imprinted on the mind.

Use.

286. Articles are sometimes used for other parts of speech, and other parts of speech for the office of articles.

(1.) They are sometimes used as an adverb, with an adjective, or adverb; as, "He was *the mightiest* among the champions." "I chose it *the rather*" "A *few* amber clouds floated in the sky of evening." "A *few days.*" "A *great many sheep.*"

The parsing will depend, according to the canons, on the view taken of the article. If in its office, normally, it must turn the word or phrase to which it is attached into a substantive, or suppose a word understood; as, "A *few of* amber clouds floated." "A great many *of* sheep." "He was the mightiest *champion* among the champions." If the Article be regarded as used abnormally, (beyond its office,) it becomes an adverb, because it modifies an adjective or adverb.

The Article assists the comparison; as, "*The* mightiest." "*A* mightier." "*The* farther." "*The* farthest."

(2.) Articles are sometimes used as conjunctions; as, "*The* higher we ascended, the wider was our prospect." This is equivalent to "As we ascended higher, our prospect became wider." The effect of the Article in this compound sentence is to point out definitely the general sense in the two sentences, and to refer them to each other as do conjunctions.

287. Other parts of speech are used as Articles.

(1.) The Adjectives, which are called Demonstratives, viz.: *this, that, these, those*, have the general sense of the Definite Article, by pointing out portions of a class; as, "*The* men whom I see;"=="*Those* men whom I see."

(2.) The Distributives, meaning one of several, have the effect of the Indefinite Article; as, "*Some* vessel may heave in sight;"—"*A* vessel may heave in sight."

288. Articles are parsed, by stating the part of speech; the class; the word limited; and the Rule of Syntax.

e. g.: In the words, *A man,* "*a*" is an Article, indefinite, limiting the Substantive, *man,* to a portion of the class, *men.* We apply the 6th Rule from the Syntax, "Articles reduce their substantives from a general to a particular signification."

SEC. 5.—ADVERBS.

289. An Adverb is a part of speech which modifies verbs, adjectives, and other adverbs; as, " The stream did beat *vehemently.*"

Divisions.

290. Adverbs are divided, according to their derivation, into Derivative and Primitive.

291. A Derivative Adverb is one formed from an adjective, verb, or other adverb, with the termination *ly* to express manner, or that of *ward* to express direction; as, *constructively, eastward, eastwardly.*

292. A Primitive Adverb is one not derived from another word, but, by itself, expressive of time, place, degree, or manner; as, *now, here, much, yes, no.*

Comparison.

293. Adverbs may express degree, like adjectives.

(1.) A few do it by termination, and variation: some regularly, and some irregularly.

Regularly.—Soon, sooner, soonest; often, oftener, oftenest; long, longer, longest.

Irregularly.—Well, better, best; badly, or ill, worse, worst; little, less, least; much, more, most; far, farther, farthest; forth, further, furthest.

(2.) Other Adverbs express degree by taking before them *more*, and *most;* as, productively, *more* productively, *most* productively.

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Use.

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294. Adverbs are used for other parts of speech, and they for adverbs.

(1.) Adverbs are used for Conjunctions, and are then called Conjunctive Adverbs; as, "*When* the ear heard me, *then* it blessed me."

Conjunctions are used for Adverbs; as, "*Wherefore* did you tell him?" ="*Why* did you tell him?"

(2.) Adverbs are used for Adjectives, and Adjectives for Adverbs; as, "He is now a well man." Here, *well* is an Adjective, because it qualifies a substantive. "The ship sails *well.*" Here, it is an Adverb, because it modifies a verb. "That is a *long* pole." *Long* is an Adjective, because it qualifies pole. "He traveled *long.*" *Long* is an Adverb, because it modifies the verb.

(3.) Adverbs are used for Prepositions, as well as Prepositions for Adverbs. "I was sad *till* you came." Here, *till* is an Adverb and Conjunction. "I was sad *till* your arrival." Here it is a Preposition.

(4.) Prepositions are used as Adverbs. This is the case, when a Preposition in a sentence has no word which it governs, (that is, no regimen.) "The sun had gone *down.*"

Lists and classes of Adverbs will be found in the Appendix.

295. An Adverb is parsed by stating, the part of speech; the class; the comparison, if any, and the Rule of Syntax.

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"The steamer moves *rapidly.*"

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Rapidly is an Adverb, derivative, formed by adding *ly*, modifying the verb moves. The Rule of Syntax is the 7th. "Adverbs modify verbs, adjectives, and other adverbs."

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SEC. 6.—PREPOSITION.

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296 A Preposition is a part of speech which connects substantives, as objects, to the verb, by relation, or with the verb to some other word in the sentence; as, "He went *from* Paris *to a* house *in* London."

297. The knowledge of Prepositions assists the understanding of one's own, and the acquisition of foreign languages.

Prepositions enter into sentences to unite words, so that the understanding of them is essential for parsing. Prepositions are used extensively for making derived words. Many verbs are compounded of a primitive verb and a preposition; as, *up-hold, over-look, under-stand.* The knowledge of them assists the understanding of the force of words.

Divisions.

298. Prepositions, like other words, have their first meaning from sensible objects. From sensible objects, they are transferred to the mind and feelings.

"The tree is *above* the ground." Here the Preposition gives its first meaning among sensible objects. "He is *above* any mean action." Here the Preposition has its transferred meaning for the mind.

It is the first sense of Prepositions which explains all the transferred significations.

299. 1. The first sense of Prepositions is that of Motion and Position in Place. 2. A few express relations of Time.

(1.) PREPOSITIONS OF PLACE.

The simplest view of Prepositions of PLACE, is to refer them to the *speaker*; 1, as *at rest*; 2, as *moving*; 3, as *related to some enclosure.* In the following list, R, means rest; M, motion.

1. PREPOSITIONS EXPRESSING THE POSITIONS OF A POINT
REFERRED TO THE SPEAKER:

R.	M.	R.
Above,	up,	on,
Below,	down,	upon,
Under,		
Beneath,		
Underneath,		
Before,		
Behind,		
After,		
With,		
Without,		
Off.		

2. PREPOSITIONS REFERRING THE SPEAKER TO SOME ENCLOSURE.—
This includes the idea of *enclosing* and *enclosed*.

> ENCLOSING.   Around, about.
> ENCLOSED.   M. into; R. in, within; M. out, out of; R. without, be-
> yond, off.

3. PREPOSITIONS APPLICABLE TO THE SPEAKER AS MOVING; referred ·

> 1. To the points of departure and arrival: from; for; towards;
>   to, unto, at.
> 2. To a point passed;
>   Past.
> 3. To a fixed line passed;
>   Along; beside; by.
> 4. To the space passed;
>   Between; betwixt; among; amid; about; over; across;
>   through; throughout.
> 5. To another body moving;
>   Against; athwart; overthwart; across;

(2.) PREPOSITIONS OF TIME.

> FUTURE: till, until.
> PAST: since.
> PRESENT: during.

Of, implies *division:* it is from *off*, and signifies a separation of some
whole into its parts; as, "The first hour *of* the day."

300. The second and third of the divisions of prepositions of space
can be illustrated by the following sentences. They can be exercises for
parsing. In some instances the prepositions become adverbs.

"We walked *around* the circular tower, and *about* the grounds. We
then went *into* it, and when *within* (Ad.), the dampness struck through
every limb. I came *out of* it, and when *without* (Ad.), I ran some distance
beyond the gate."

"We then started *from* the tower *for* the boat, which we directed
towards the north, *for* home. We got *to* the first point in the lake, easily;
and *at* sunset, arrived *at* home."

"But *between* that point and our destination, and *among* the islands,
we were driven *about*, and *over* the lake, and across shallow places, and
through a wide reach of water, *by* a violent wind that came *against* us,
and struck *athwart* our craft; its course being directly *across* our own."

"We had been coasting *along* the beautiful shore and *beside* the line
of the road, keeping *by* the banks, when, just as we floated *past* the
point, the storm burst."

Use.

301. Prepositions are used for other parts of speech, and they for Prepositions.

(1.) They are used as Conjunctions; as, *"After* their prisons were thrown open, there was great rejoicing." *"Before* I die, I wish to speak." Here, by the second canon, the Preposition is an Adverb.

(2.) They are used as Adverbs; as, "They had their reward soon *after."* "He died not long *before."* "He dwells *above."* Here, by the second canon, the name Adverb must be given to the Prepositions.

Apply the first canon by inserting the substantives, *time* and *place,* and they become Prepositions; as, "After the time when the prisons are thrown open."

(3.) They are used as prefixes to the verb, which are separated from it; as, "To cast *up* accounts,"="to *up*-cast accounts."

302. Other parts of speech, (as verbs in the form of participles,) are used as Prepositions. *e.g.: Concerning, bating, excepting, except, notwithstanding, pending, regarding, respecting, touching.*

In this way, many words, now Prepositions, were, formerly, some other part of speech. Some are from old adjectives; as, *after,* from *aft; along,* from *long; amid,* from *mid; around,* from *round; before,* from *fore; behind,* from *hind; below,* from *low; underneath, beneath, under,* from *nether; between, betwixt,* from *twain; beyond,* from *yon; down,* from *dun,* low, (a word still retained, in the name *Dunes,* for low hills of movable sand on the coast of England, and other countries.)

Some are from nouns; as, *across,* from *cross; beside,* and *besides,* from *side; from,* from a word meaning beginning, *fram; through,* from the same primitive as that for *door.*

Some are from old verbs; as, *athwart,* from *thwart; past,* from *passed; since,* from *see, seen; worth,* from a Saxon verb, meaning, to become; viz.: *weorthan;* like German, *werden.*

The law of language is thus illustrated; that one part of speech can perform the office of another.

303. A preposition is parsed by stating the part of speech; the substantive, which is its object; and the rule of syntax. The relations need not always be stated. *e. g.;* "I beheld the light *of* the sun." "Of" is a preposition, because it has a substantive for its object, and is not a verb. It governs "sun" in the objective case. Rule 9.—"A preposition governs substantives, which are its objects, in the objective case."

If the relations are required, the immediate relation is to "light;" the remote, to the verb "beheld."

Sec. 7.—Substantives.

304. A Substantive is any form of language, which is, or may be, subject to the assertion of a verb.

Divisions.

305. The general term, substantive, includes substantives *representing*, and *represented*. Those representing, are called Pronouns; those represented, are, principally, Nouns; but they may be infinitives, participles, clauses of sentences, or any word or phrase used substantively.

Substantives therefore include, 1, Pronouns; 2, Nouns; 3, Forms of language which can be represented by a Pronoun.

Sec. 7. (1.)—Pronouns.

306. A Pronoun is a substantive, used as a substitute for another substantive which it represents, in the same, or in a second simple sentence.

The Substantive represented is usually named the Antecedent.

307. Pronouns come under the same law with other parts of speech. They may be used for others, and others for them.

308. The simplest division of Pronouns is into two classes: the *personal* and the *relative*.

Personal Pronouns.

309. Personal Pronouns are those which represent, by their form, the first, second, and third of the grammatical persons.

The Personal Pronouns are, *I, thou, he, she, it;* with their plurals, *we, you,* (or *ye,*) and *they.*

310. They admit, like other substantives, of *person, number, gender,* and *case.*

(1.) The persons of pronouns are three in each of the numbers, viz.:

> *I*, is the first person ⎫
> *Thou*, is the second person   ⎬ Singular.
> *He*, *she*, or *it*, is the third person ⎭
>
> *We*, is the first person ⎫
> *Ye* or *you*, is the second person   ⎬ Plural.
> *They*, is the third person ⎭

(2.) The numbers of pronouns, like those of substantives, are two, the singular and the plural; as, *I, thou, he; we, ye, they.*

(3.) Gender has respect only to the third person singular of the pronouns, *he, she, it.* *He* is masculine; *she* is feminine; *it* is neuter.

(4.) Pronouns have three cases; the nominative, the possessive, and the objective.

The objective case of a pronoun has, in general, a form different from that of the nominative, or the possessive case.

(5.) The personal pronouns are thus declined:

Person.	Case.	Singular.	Plural.
First	*Nom.*	I	We
	Possess.	My *or* mine	Our *or* ours
	Obj.	Me	Us
Second	*Nom.*	Thou	Ye *or* you
	Possess.	Thy *or* thine	Your *or* yours
	Obj.	Thee	You
Third	*Nom.*	He	They
Mas	*Possess.*	His	Theirs *or* their
	Obj.	Him	Them
Third	*Nom.*	She	They
Fem	*Possess.*	Her *or* hers	Their *or* theirs
	Obj.	Her	Them
Third	*Nom.*	It	They
Neuter	*Possess.*	Its	Theirs *or* their
	Obj.	It	Them

311. The Personal Pronouns are united with the word *self*, and *selves*, to give emphatic expression, or to form reciprocals; as, "He *himself* came." "He loves *himself*." They are both in the plural and singular; as, *myself, ourselves; thyself, yourselves.* There is no difficulty in determining the person, number, and gender, in parsing; but in fixing the *case*, regard must be had to the sense, and not to the form of the word. Thus, in the first example, "himself" is nominative to the verb "came," because it is the subject of that verb; and in the second, it is in the ob-

jective, after the verb "loves," because the object of that verb. Yet, its form is that of the objective, "him," in both cases.

These may be named *reciprocal* personal pronouns, or personal pronouns in reciprocal forms. The reciprocals are, *myself, thyself, himself, herself, itself, yourself* (when a single person is addressed, as *you*); and in the plural, *ourselves, yourselves, themselves.*

312. The Personal Pronouns are also united with the adjective, *own,* for emphatic expression; as, *my own, thy own, thine own.*

313. Personal Pronouns, in the possessive case, perform the office of adjectives; as, "*My* book." "This book is *mine.*"

314. Employed as adjectives, they distinguish the two forms of the possessive, using one for the epithet, and the other for the predicate. As, for the epithet, "This is *my* book;" for the predicate, "This book is *mine.*"

This mode of using them is drawn from the Gothic family of languages.

<p align="center">EXAMPLE:</p>

Epithet.	*Predicate.*
This is *my* house.	This house is *mine.*
" " *thy* "	" " " *thine.*
" " *her* "	" " " *hers.*
" " *our* "	" " " *ours.*
" " *your* "	" " " *yours.*
" " *their* "	" " " *theirs.*

Mine, and *thine,* as epithets, were formerly used for euphony before a, e, i, o, u, at the beginning of the next word; as, "*Mine iniquities.*" "*Thine own.*" "*Mine own.*"*

315. Having passed into the office of adjectives, the predicate form is then used after a preposition, so as to make a substantive, by the first canon.

This is a house of mine.
"   " " " " thine.
"   " " " " hers, ours, yours, theirs.

If the preposition *of* be here used normally in its office, then, *mine, thine, hers, ours, yours, theirs,* are used as substantives. (185, 4, Test.) (1st Canon, 197.)

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* This is in analogy with "n" in the indefinite article.

If *of* be here used abnormally, then it coalesces with *mine*, as the equivalent of the possessive. (210, 3.)   *Of mine*, is then a pronoun in the possessive, belonging to *house.* (2d Canon, 198.)

316. These Pronouns in the possessive case are often called Possessive Pronouns.

317. A Personal Pronoun is parsed by stating the part of speech; the person; the number; the gender (if required); the case; and the required rule of syntax, according as the case is nominative, possessive, or objective. *e. g.:* "I read." "I" is a pronoun, because it is a substantive representing (306). It is a personal pronoun, because representing the person speaking (309). It is of the first person, and singular number, both because it represents one person speaking, and because, in the table of declension (310, 5), it is so given. It is in the nominative case, by its *sense*, since it is the subject of the verb "read," and by its form, as given in the table of declension (310, 5). The rule of syntax is the 1st. "The subject of a finite verb is in the nominative case."

318. Personal Pronouns come under the rules for adjectives, in their use in the possessive, as adjectives; and under the rules for substantives, when used as substantives.

RELATIVE PRONOUNS.

319. A Relative Pronoun is one which represents, and relates to a substantive in a second simple sentence, expressed or implied.

The Relative Pronouns are *who, which,* and *what.*

Divisions.

320. *Who, which,* and *what,* are Declarative, or Interrogative.

When Declarative, the two simple sentences, with their verbs, are expressed; as, "The man is happy, *who* lives virtuously."

When Interrogative, one sentence is implied, because a question is asked; as, "*Who* is he?" "*Which* will you have?" "*What* did you say?"

Relatives Declarative, may be simply called RELATIVES; and Relatives Interrogative, simply INTERROGATIVE Pronouns.

321. Interrogative Pronouns are thus, in English, merely relative pronouns employed in asking a question.

RELATIVES, DECLARATIVE.

322. The Relative Pronouns are *who, which*, and *what. That*, and *as*, are other parts of speech employed as Relatives.

323. *Who* is applied to rational beings; *which*, in modern usage, to things, and animals. Formerly, *which* was used for persons; as, "Our Father, *which* art in heaven."

324. *Who* and *which* are of both numbers, and are thus declined:

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Singular and Plural.

Nom.	Who.	Which.
Poss.	Whose.	Whose.
Obj.	Whom.	Which.

</div>

325. The word *that* is often used as a relative, to prevent the too frequent repetition of *who* and *which*. It is applied both to persons and things; as, "He *that* acts bravely, deserves praise." "Patience is a quality *that* highly adorns its possessor."

That, is, originally, a demonstrative adjective; as, "I know *that* man." It passes into the office of a conjunction; as, "You should study, *that* you may be wise and good." It then passes into the office of a relative pronoun; as, "The things *that* you see shall perish." As an adjective, *that* is used to point out a substantive definitely. As a conjunction, *that* unites two sentences, and points out one, definitely. As a relative, *that* unites two sentences, and points back to an antecedent, definitely. *e. g.:* Adjective; "Go to *that* man." Conjunction; "You should go, *that* you may see the man," Relative; "Go to the man *that* you see there." Its first meaning, when used normally, may be traced when it is used abnormally. It always points out *definitely*.

326. The conjunction, *as*, is also used as a relative; *e. g.:* "The Lord added to the Church daily, such *as* should be saved." "Lend him such books *as* he wants." In one of these sentences, *as* is the subject of the verb *should be saved*, and in the other, the object of the verb *wants*. As a conjunction, *as* expresses equality, or correspondence, and connects one sentence with another. As a relative, it does the same, and adds thereto, the office of a pronoun.

Divisions.

327. A relative may be Full, or Contracted.

1. It is Full, when the antecedent and relative are separated; as, "I saw him *whom* I wanted."

2. It is Contracted, when the relative includes the antecedent; as, "I saw *whom* I wanted." "We speak *that* we do know."

328. The relative, *what*, is always contracted. It is equivalent to *that*, or *those which* (the thing or things which). It must be parsed, by calling it a contracted relative, and then stating the antecedent and relative, which are to be parsed, separately. *e. g.:* "These are *what* I wanted." ━"These are *the things which* I wanted."

329. Whenever any other relative is contracted, the parsing must supply the antecedent which is included in the relative, by the sense; as, "I saw *whom* I wanted."═"I saw him whom I wanted." "We speak *that* we do know."═"We speak that which we do know."

330. The addition to any relative of *soever*, or *so*, as *whoso, whosoever, whichsoever, whatsoever*, has no effect on their parsing, though it has on the sense of the word, apart from the sentence. It makes the idea more general. The formation of compound words belongs to the other part of Grammar, which considers words, apart from the sentence. *Whoever, whosoever*, and *whomsoever ; whichever*, and *whichsoever ; whatever*, and *whatsoever*, are to be parsed like the relatives, *which*, and *what*, having the termination of compound words.

RELATIVES, INTERROGATIVE.

331. Interrogative Pronouns are the relatives, *who, which,* and *what*, employed in asking a question. *Whether*, was formerly employed for a question between two things; "*Whether* of these two ?"

332. *Who*, is used for persons (rational beings); *which*, and *what*, for persons, and things.

333. *Which*, and *what*, are sometimes used as adjectives; as, "*Which* man of those two did you mean?" "*Which* pen will you have ?" "*What* things did he say ?"

A common fault, in not giving the objective, *whom*, properly, should be avoided; as, "*Whom* did you see ?" not "*Who* did you see ?"

334. Interrogatives are to be parsed, by stating the person, gender, number, and case, and applying the rule of syntax.

335.   *Special Observations.*

What is, etymologically, (that is, by derivation) a contraction of two words into one. The same fact is seen in many English words, as

well as in words in other languages. The two words, from which it is contracted, are WHICH and THING; *w*, and *h*, represent one, and *t*, the other.

Of interrogatives, *who* is used for persons; *which*, and *what*, for persons, and things.

As applied to persons, the three interrogatives (*who*, *which*, and *what*) ascend from the individual, to some subdivision; and from that, to the class to which the substantive belongs. "*Who* is that? Mr. Smith. *Which* Mr. Smith? The one who called to see you. *What* is Mr. Smith? He is a doctor." The question is, to *what* class does Mr. Smith belong.

As applied to things, *what* makes its primitive meaning felt. "*What* is that in the fog? It is a skiff. What is a skiff? A light boat without a keel." The questions imply *which thing*.

When *what* is used as a relative, its primitive meanings appear more fully. The constituents appear only in reverse order to that which they have in the interrogative; *e. g.*; Relative; "This is *what* I want."═ "This is *the thing which* I want." Interrogative; "*What* do I want."═ "*Which thing* do I want." When used relatively, one of the constituents becomes *antecedent*, and one *relative*.

336. Relatives are parsed, by stating the part of speech, the antecedent (with its person, gender, number), the case, and the rule of syntax.

The parsing of relative pronouns is usually difficult for learners in grammar. By taking a right course, the difficulty may be removed, according to the following directions:

1. Remember that every relative supposes two verbs, and therefore two sentences. Look these out in the first place, and determine distinctly the verb in each sentence, with its character as transitive or intransitive, and with the prepositions, if any, which are related to it. Make a logical analysis of the sentences.

2. Remember that every relative implies two parts: the antecedent, and the relative. Each of these belongs to its own sentence. Each is a subject, or object, in its own sentence. Each is to be parsed as a substantive in its own sentence. Each is in the nominative, possessive, or objective case in its own sentence.

3. In parsing the contracted relative, *what*, the same rule is to be applied, but without reference to the possessive case.

4. *What*, may present its constituents in four conditions in the two sentences. 1, nominative in both; 2, objective in both; 3, nominative in the first, and objective in the second; 4, objective in the first, and nominative in the second.

It may be thus analyzed:

$$\textit{What:} \begin{cases} \text{1. Antecedent,} \begin{cases} \text{1. That, or those; the thing, or things.} \\ \text{2. Relative,} \quad \text{2. Which.} \end{cases} \end{cases}$$

	Antec.	Rel.		
1.	Nom.	Nom.	This is what came.==	This is *the thing*; *which* came.
2.	Nom.	Obj.	This is what I saw.==	This is *the thing*; I saw *which*.
3.	Obj.	Nom.	I saw what came.==	I saw *the thing*; *which* came.
4.	Obj.	Obj.	I know what you did.==	I know *the thing*; you did *which*.

SEC. 7.—2, NOUNS.

337. A Noun is a substantive giving a name to any object known to us, through the senses, or the mind.

These objects are without us, within us, or in speech. Those without, are persons, and things; those within, thoughts; those in speech, words.

The names of persons, things (including animals), thoughts, words, are therefore, nouns; as, *Hannibal, man*; *Carthage, city*; *Bucephalus, horse*; *Memory, thought*; *Participle, Verb, word*. All these are names, and consequently, nouns.

Divisions.

338. Nouns are Proper, or Common.

1. A Proper noun is the name of an individual in a class; as, *Hannibal, Carthage, Bucephalus*.

2. A Common Noun is the name of a class, which includes individuals; as, *warrior, man, city, horse, tree*.

MODIFICATIONS.

339. The modifications of Nouns are four: those of Person, Number, Gender, and Case.

(a.) Person.

340. The Persons of Nouns depend on the manner in which they are used in the sentence. They are mostly of the third person, because usually spoken of; as, "*London* is a great *city*."

They may be of the first, or second person, because they may represent persons, or things, as speaking, or as spoken to;

e. g.: "*I, Napoleon, emperor*, and *king*, ordain, and decree." "How art thou fallen from heaven, O *Lucifer, son* of the morning."

Napoleon, emperor, and *king*, are in the first person, in the one example; in the other, *Lucifer*, and *son*, are in the second person.

341. To express person, in English, Nouns have no difference in their form. The person must, therefore, be determined by the sense.

(b.) Number.

342. The plural number of Nouns, is formed regularly, (that is to say, by the general and modern usage) by adding *s*, or *es*, to the singular; as, tree, tree*s*; bunch, bunch*es*.

343. Irregular formations of the plural depend on the language from which a word is derived.

1. In words derived from the Gothic family, through the Saxon, the plural is often made by a change of the vowel, (a, e, i, o, or u,) and sometimes by adding *en* to the singular. These are old forms, which still appear in such words as man, *men*; foot, *feet*; tooth, *teeth*; goose, *geese*; mouse, *mice*; louse, *lice*; woman, *women*.* These words shew the change of vowels. The addition of *en* is seen in ox, *oxen*; child, *children*.

2. In words derived from the Greco-Latin family, the plurals used in that family are often retained in English.

As a general rule,

			Sin.		Plu.
Latin Nouns in			UM,	take	A; as, dat*um*, dat*a*.
"	"	"	IS,	"	ES; as, Ellips*is*, Ellips*es*.
"	"	"	A,	"	AE; as, nebul*a*, nebul*ae*.
Greek	"	"	ON,	"	A; as, phenomen*on*, phenomen*a*.
"	"	"	IS,	"	IDES; as, ephemer*is*, ephemer*ides*.
"	"	"	A,	"	ATA; as, miasm*a*, miasm*ata*.

By looking down one column, the plural formations in this family can be seen. They end with a vowel, or with *s*. Those with a vowel, are *a, ae, ata*. Those with *s* are *es, ides*. *S* is the same letter which is used for regular English plurals.

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*A principle is here exhibited in language which will be more fully illustrated in derivation. It is, that a change or contrast in sense between two words is often expressed by change or contrast in the vowels, while the consonants remain unaltered.

By looking down the other column, it will be seen that the terminations in the singular, which are to be remembered, are quite similar in the Latin and Greek. They are, *um, is, a,* for Latin; *on, is, a,* for Greek.

They can thus be easily fixed in the memory, if not previously acquired.

3. In words derived from the Shemitic family, through the Hebrew, the plural is formed in *im;* as, cherub, cherub*im;* seraph, seraph*im.*

Additional details will be found in the Appendix.

344. Some Nouns are used only in the singular, and some only in the plural; as, *wheat, pitch, gold, sloth, pride; bellows, scissors, lungs, riches.* This use results from the nature of the things represented.

345. Some words are the same in both numbers; as, *deer, sheep, swine.*

346. Some Nouns are plural in form, but in sense singular. They are shown to be singular in sense, by taking, through usage, a verb in the singular.

347. Some Nouns are singular in form, but plural in sense. Such are nouns of multitude.

348. Nouns of multitude may be used in the singular or plural, according to the intention of the speaker. If he intend to turn attention on the individuals composing the mass, he may use a verb in the plural; but if on the mass, as a unit—a verb in the singular.

349. Copulative Conjunctions for words placed among nouns, require a verb in the plural, as already stated; and Disjunctive Conjunctions for words, a verb in the singular.

(*c.*) *Gender.*

350. Nouns are used in English to represent one of the two sexes, either or neither.

Every Noun, therefore, is in one of the grammatical genders.

351. The language has three methods of distinguishing the feminine from the masculine.

1. By different words; as,

Male.	*Female.*	*Male.*	*Female.*
Bachelor	Maid	Husband	Wife
Boar	Sow	King	Queen
Boy	Girl	Lad	Lass
Brother	Sister	Lord	Lady
Buck	Doe	Man	Woman
Bull	Cow	Master	Mistress

Male.	Female.	Male.	Female.
Bullock *or* } Steer }	Heifer	Milter	Spawner
		Nephew	Niece
Cock	Hen	Ram	Ewe
Dog	Bitch	Singer	{ Songstress *or* Singer
Drake	Duck		
Earl	Countess	Sloven	Slut
Father	Mother	Son	Daughter
Friar	Nun	Stag	Hind
Gander	Goose	Uncle	Aunt
Hart	Roe	Wizard	Witch
Horse	Mare		

2. By a difference of termination; as,

Abbot	Abbess	Landgrave	Landgravine
Actor	Actress	Lion	Lioness
Administrator	Administratrix	Marquis	Marchioness
Adulterer	Adultress	Master	Mistress
Ambassador	Ambassadress	Mayor	Mayoress
Arbiter	Arbitress	Patron	Patroness
Baron	Baroness	Peer	Peeress
Bridegroom	Bride	Poet	Poetess
Benefactor	Benefactress	Priest	Priestess
Caterer	Cateress	Prince	Princess
Chanter	Chantress	Prior	Prioress
Conductor	Conductress	Prophet	Prophetess
Count	Countess	Protector	Protectress
Deacon	Deaconess	Shepherd	Shepherdess
Duke	Duchess	Songster	Songstress
Elector	Electress	Sorcerer	Sorceress
Emperor	Empress	Sultan	{ Sultaness, Sultana
Enchanter	Enchantress		
Executor	Executrix	Tiger	Tigress
Governor	Governess	Traitor	Traitress
Heir	Heiress	Tutor	Tutoress
Hero	Heroine	Viscount	Viscountess
Hunter	Huntress	Votary	Votaress
Host	Hostess	Widower	Widow
Jew	Jewess		

3. By a noun, pronoun, or adjective being *prefixed*; as,

A cock-sparrow	A hen-sparrow
A man-servant	A maid-servant
A he-goat	A she-goat
A he-bear	A she-bear
A male-child	A female child
Male descendants	Female descendants

(d.) *Case.*

352. Nouns have three dependent cases, (the Nominative, Possessive, Objective,) and one Independent Case.

353. In the dependent cases, the Noun is subject or object. Of these:

In the Nominative, the Noun is the subject of a verb.

    "   Objective,   "   is the object of a transitive verb or preposition.

    "   Possessive,   "   is the object of relation to another substantive.

    "   Independent Case, the Noun is neither subject nor object, but independent of grammatical construction.

354. Nouns are declined in the following manner in English:

	Singular.	*Plural.*
NOMINATIVE,	A father,	Fathers,
POSSESSIVE,	A father's,	Fathers',
OBJECTIVE,	A father,	Fathers,
INDEPENDENT,	O father,	O Fathers,

	Singular.	*Plural.*
NOMINATIVE,	The child,	The children,
POSSESSIVE,	The child's,	The children's,
OBJECTIVE,	The child,	The children,
INDEPENDENT,	O child, *or*	O, the children,
	O the child.	O, children.

355. 1. It will be seen, by observation, that the form of the Noun is not varied, except for the possessive case.

2. For the possessive, an apostrophe, with the letter s coming after it, is added to the nominative.

3. When the plural ends in s, the other s is omitted, but the apostrophe retained; as, "My fathers' fathers."

4. Sometimes, also, when the singular terminates in s, or in the same sound, a like omission is made; as, "For righteousness' sake;" "For conscience' sake"

356. The form of the possessive sometimes seems to be irregularly used, as in these expressions: "A book of my brother's was lost;" "A statue of the emperor's was there;" "A servant of the queen's;" "A soldier of the king's."

This use is either ungrammatical or grammatical.

If ungrammatical, the expression should be: "A statue of the emperor was there." Emperor is, then, in the objective case, and objective form. There is not even the appearance of irregularity.

It cannot, however, be considered ungrammatical, since it is sanctioned by good usage, and usage is a law for language.

Being, then, grammatical, we apply the 1st canon, and the right view is immediately evident.

The preposition *of*, is normally used. It must then have an object. That object must be in the Objective Case. Either *Emperor's* is the object, or some other word, as *person*, understood. If the word be understood, the sense will be, "A statue of the emperor's *person* was there." Thus, by Ellipsis, also, irregularity is removed.

If *Emperor's* be the object, it is in the Objective Case. The form, however, is Possessive. *Emperor's*, then, is an Objective Case, in Possessive form. It presents, simply, an application of the law of substitution, which runs through language.

We cannot apply the 2d canon, since there is no other part of speech for which *of* can be used. We may throw it out, as redundant, and the reading will be, "A statue, the Emperor's, was there."

This throwing *of* out, as no part of speech here, is, however, the same as declaring the phrase ungrammatical, when it is, really, sanctioned by usage.

357. Nouns are parsed by stating the part of speech, the modifications, (person, gender, number, case,) and the Rule of Syntax, which applies according as they are subjects or objects.

The Rules of Syntax to be applied, are the 1st, 3d, 4th, 8th, 9th, 14th, 17th, and 19th.

Use.

358. Words, whose common office is that of a Noun, are used for other parts of speech, and they for Nouns.

Thus, they are used for Adjectives; as, "the *iron* ship;" "the *iron* Duke."

They are used as Verbs; as, "*Iron* those clothes before two o'clock.

359. Words commonly employed in the office of other parts of speech are used as nouns. This will be seen under the third division of substantives.

SEC. 7.—3, FORMS OF LANGUAGE WHICH CAN BE REPRESENTED
BY A PRONOUN.

360. 1. *Other*, *another*, and *one*, which are Adjectives, because usually employed in that office, perform the office of substantives, and in doing so, take the same marks with nouns, of number, and case; as,

	Sing.	*Plural.*	*Sing.*	*Sing.*	*Plural.*
NOM.:	Other,	others,	another,	one,	ones,
POSS.:	Other's,	others',	another's,	one's,	ones,'
OBJ.:	Other,	others,	another,	one,	ones.

Using these words as Adjectives, we say "other books;" "another book;" "one book." But as substantives, they come under the same formations with nouns. "The *other* came;" "I saw that *other*;" "*Others* came;" "Think of *others*." "*Another* is present;" "This right is *another's*;" "I expect *another*;" "*One's* own right;" "Take care of the little *ones*;" "The little *ones'* bread."

The formation is thus seen to be in accordance with analogy, which is a principle universal in language.

2. A phrase or a sentence may be represented by a pronoun, and consequently be used as a substantive. (Test of Rule 12th.)

Example: "It is a wonder that we were not killed by the explosion." Here are two simple sentences, with two verbs, the second being introduced by the conjunction, *that*. This second simple sentence is represented in the first by the pronoun, *it;* therefore this second sentence is used as a substantive.

"He rode up, and ordered me to leave the field, *which* I thought very strange." *Which* here represents the whole collection of words before it, the riding and the ordering. The whole phrase is, therefore, used as a substantive. (Test of Rule 12th.)

3. The verb may be represented by a pronoun, and therefore be used as a substantive. *e g.:* "*It* is pleasant *to improve*." *It* represents *to improve*. Therefore, *to improve*, is used as a substantive.

Principle thus leads again to the Infinitive Mood, as being the verb used substantively.

"This swimming is not what *it* was said to be." The word swimming is here used as a substantive, because the subject of the verb *is*, in one simple sentence, and because represented by *it* in another. (Test under Rule 2d.) But it is a part of the verb, *swim*. Principle thus leads again

to the recognition of the real nature of the Participle, and by another path. It is interesting to see how all the parts of speech lead back to the same simple and fundamental laws of language.

361. *The first part of the ninth attainment is ability to distinguish and define the parts of speech, with specifications for all, excepting the verb.*

DIRECTIONS. — In parsing, begin with Logical Analysis, from Universal Grammar, and then define by Analytic, and apply rules by Synthetic Syntax.

The definitions are to be given, 1, generally; 2, normally, or abnormally; 3, specifically, for all excepting the verb.

The Rules of Syntax are to be given, 1, generally; 2, normally or abnormally; and in abnormal use, Ellipsis is to be noted.

EXAMPLES PARSED.

"Alas! his days are dark, who, while yet living, follows the funeral of his own reputation."

1. LOGICAL ANALYSIS.—There are two sentences expressed, because there are two verbs expressed; the verb *are*, and the verb *follows.* There is one sentence implied which is represented by the conjunction, *alas!*

The work here written, (pointing to the board, slate, or paper,) presents the copula, and the grammatical and logical subject and predicate for each sentence, according to the rules given under Universal Grammar. In the first sentence expressed, the copula is *are;* the grammatical subject, *days;* the logical, *his days;* the grammatical and logical predicate, the adjective, *dark.*

In the second sentence, the verb, *follows*, is equivalent to, *is following.* (46; 118, 7.)   The copula is, therefore, *is;* the grammatical subject, *who;* the grammatical predicate, *following*, all shown upon the first line of the exercise.

The logical subject is, *who, while yet living.* This is seen in the second and third lines.

The logical predicate is, *following at the funeral of his own reputation.* This is seen in the second, third, and fourth lines, with their intervals.

The prepositions *at*, and *of*, are in the intervals.

The interjection, *alas!* represents a sentence; such as, "I say it with sorrow."

More details can be given in Analysis, if they are required. If not, parsing follows.

2. PARSING: ANALYTIC.—Parsing is analytic or synthetic, and both are based on the relations of words in a sentence. (167.)

By Analytic Syntax, we distinguish and define the parts of speech. (168.)

Analytic Syntax is applied to words in a sentence, generally or specifically, normally or abnormally, (169, 170.) The present exercise is to include all.

ALAS! is an Interjection, used normally, expressing sorrow.

    GEN.—An Interjection is a part of speech, expressing emotion or will, by substituting a word for a sentence. (190, 3.) This word does so. Therefore, it is an interjection.

    USE.—The word is used normally, because it requires no change for receiving the definition. (170.)

    SPEC.—Interjections are divided according to the emotions expressed. The emotion here expressed is sorrow.

HIS, is a Pronoun, used normally, personal; in person, third; in number, singular; in gender, masculine; in case, possessive.

    GEN.—A Pronoun is a substantive, used as a substitute for another substantive which it represents, (188, 3.) This word is a substitute for the man or person spoken of in the second sentence. Therefore, it is a pronoun.

    USE.—The word is used normally, because without change from its usual office. (170.)

    SPEC. 1.—A Personal Pronoun is one which declares the person by its form. This does so. Therefore, it is personal.

    2. The third person is spoken of. This is spoken of. Therefore, it is in the third person.

    3. The singular number expresses one. This does so. Therefore, it is in the singular number.

    4. The masculine gender represents males. This does so. Therefore, its gender is masculine.

    5. The possessive case is that where two substantives are to each other in the relation of possessing and possessed. *His* and *days* are in that relation; *his days* being equivalent to *the days of him.* Therefore, the case is possessive. It is shown also to be possessive, by the table of declensions for personal pronouns.

DAYS, is a Substantive, used normally; a noun, common; in person, third; in number, plural; in gender, neuter; in case, nominative.

> GEN.—A Substantive is a part of speech which is or can be subject to the assertion of a verb. This is subject to the assertion of a verb. Therefore, it is a substantive. (184, 3, 4.) Nouns name. This names. Therefore, it is a noun.

> USE.—The word is used normally, with no change from its usual office.

> SPEC. 1.—A Common Noun is the name of a class to which individuals belong. This is a class to which each individual day belongs. Therefore, it is a common noun.

> 2. The plural number expresses more than one. This does so. Therefore, it is in the plural number.

> 3. The third person is spoken of. This expresses what is spoken of. Therefore, it is in the third person.

> 4. The neuter gender represents neither of the sexes. This does so. Therefore, its gender is neuter.

> 5. The Nominative Case exists where the relation of the substantive to the verb is that of its subject. Such is the relation here between *days* and *are*. Therefore, it is in the nominative case.

A R E, is a verb, used normally.

> GEN.—The Verb is the word in a sentence which unites the whole sentence, and asserts Existence or Action, always of a subject, (183, 3.) This asserts existence of a subject. Therefore, it is a verb.

> USE.—The word is here used normally, being kept to its usual office as a copula.

> SPEC.—No specifications are required as yet for the verb.

> Its person and number can be known from the person and number of its subject.

DARK, is an Adjective, used normally; in degree, positive. It is here used as a predicate.

> GEN.—An Adjective is a part of speech which qualifies a sub-

stantive. This qualifies the substantive, *days*. Therefore, it is an adjective, (185, 3.)

USE.—The word is used normally, since the usual office of the word *dark*, is, to qualify, (185, 2.)

SPEC.—The Positive Degree expresses no comparison. This indicates no comparison. Therefore, the degree is not comparative, nor superlative, but positive.

It is shown, by Logical Analysis, to be used here as a predicate, and not as an epithet.

3. PARSING: SYNTHETIC.—Rules of Syntax are applied generally or specifically; normally or abnormally.

The present exercise does not include the Rules of Syntax, *specifically*. Rules of Syntax require us to begin with the whole sentence.

USE.—This sentence is used normally; no change is required for applying the Rules of Syntax. The Logical Analysis shows there is no Ellipsis to be supplied. There is no inversion of order, requiring transposition. The only substitution to assist the understanding of the parsing, is *of him* for *his*. The Rules of Syntax can, therefore, be applied normally. They are to be applied, therefore, generally and normally, thus:

Alas! has no grammatical construction, according to the 18th Rule of Syntax: "An Interjection has no grammatical construction."

This is an Interjection, as was proved under Analytic Syntax. Therefore, the rule applies.

His, is governed by *days*, according to the 10th Rule of Syntax, viz.: "A Substantive, in the possessive case, is governed by the substantive possessed, or through substitution, by a preposition understood."

His, is in the Possessive Case, as was shown by Analytic Syntax. The word, *days*, is the Substantive possessed. Therefore, the former word is governed by the latter.

Days, is Nominative to the verb, *are*, by the 1st Rule of Syntax. "A substantive, the subject of a finite verb, is in the nominative case to the verb."

This word is the subject of the finite verb. Therefore, it is in the nominative case to the verb.

Are, agrees with *days*, in number and person, being of the plural number, and third person, according to the 2d Rule of Syntax,

viz.: " The finite verb agrees with its subject or nominative, in number and person."

The word, *days*, being the subject, and being in the third person, and plural number, the verb can only agree by being in the same person and number.

Dark, qualifies *days*, by the 5th Rule of Syntax, viz.: "Adjectives qualify substantives, as predicates after the verb, and as epithets near the substantive."

Dark, is an adjective, used as a predicate. This was shown by Logical Analysis, and by Analytic Syntax. As a predicate, it qualifies the subject or substantive, *days*.

————

Obs.—The learner will observe that after advancing, he can unite Analytic and Synthetic Syntax for each word in parsing. *e.g.* : *Days* is a noun, common, third person, plural number, neuter gender, and nominative case, *to the verb* "are," *by the 1st Rule of Syntax.*

Sec. 8.—Verbs.

362. A Verb is the word in a sentence which unites the whole sentence, and asserts existence or action, always of a subject, and with or without an object; as, "Snow *is* cold." "He *reads* a letter." "Time *flies*."

Divisions.

363. The divisions of Verbs, in English, are the same with those given under Universal Grammar.

The divisions and definitions are here repeated.

364. According to their meanings apart from a sentence, Verbs are Neuter, or Active. An Active Verb signifies action.

365. According to their uses in a sentence, they are Transitive, Intransitive, or Copulative.

366. A Transitive Verb is one which requires a substantive, as its object, to complete its sense; as, "William *hits* James."

367. An Intransitive Verb is one which does not require a substantive as its object; as, "Man *thinks*."

368. A Copulative Verb is one used as a copula, and which can take after it, a substantive, which is a predicate for a subject before it; as, "Silver *is* a mineral."

Transitive Verbs.

369. 1. Transitive Verbs are used in two voices, the Active and the Passive.

2. In the Active Voice, the subject and object are separated; as, "The wind *shakes* the house."

3. In the Passive Voice, the subject of the verb and the object of the action are the same; as, "The house *is shaken* by the wind." "House" is the subject of the verb, and the object of the action.

That which is the object of a transitive verb in the Active Voice, becomes the subject of the same verb in the Passive

Voice.   It is not correct to say "I *was promised* a book."   It breaks this rule.

4. Transitive verbs express action, passing over from the agent to an object.

INTRANSITIVE VERBS.

370. 1. Intransitive Verbs cannot, regularly, be used in the Passive Voice.

2. The same verb is sometimes used both transitively, and intransitively; as, "He *runs* a race."   "He *runs.*"

The first is transitive, having a substantive as its object; the second is intransitive, having no object expressed, or understood.

3. Intransitive Verbs express an action limited to the agent; as, "He *sleeps.*" "He *walks.*"   A condition of existence is often the fundamental idea, but this is represented by the verb as an action; as, "He *sickens.*"

COPULATIVE VERBS.

371. 1. COPULATIVE VERBS are Universal, or Partial.

2. The UNIVERSAL COPULATIVE is the substantive verb "to be," used solely as a copula; as, "Iron *is* a mineral."

Its signification is, simply, *being.*   A verb, with that signification, is the copula, in all languages.

3. PARTIAL COPULATIVES are those which add other uses to that of the copula; as, "Napoleon *was elected* emperor." "The child *was named* Ichabod." "When I *became* a man."

Among their significations are, to *seem*, to be *chosen*, to be *named*, to *become*, to *grow*, to *remain*, with some others.

AUXILIARY VERBS.

372. 1. Some Verbs assist others in expressing some circumstance, such as *cause, manner*, or *time;* as, I *may* strike; I *might* strike; I *would* strike; I *have* struck.

2. A Verb, thus assisting, is called an *Auxiliary.* The Verb assisted is said to be *principal* to the auxiliary.

In the words "I *will* have," *will* is the auxiliary, and *have* is the principal verb.   In the words "*have* willed," *have* is the auxiliary, and *willed*

is the principal verb It is thus seen, that a verb, used as an auxiliary, may become a principal to some other verb.

3. An Auxiliary Verb, therefore, is one joined with another verb, to express some circumstance of the existence, or action (or the reciprocal of the action, which is passion,) asserted by the verb of its subject.

373. The Auxiliaries, in English, are eight. They are, *be, have, do ; can, may, will, must, shall*, with their variations.

374. These eight are in two classes ; the Common, and the Modal. Three belong to the first class, and five to the second.

375. Common auxiliaries unite the principal verb to its sub-ject, simply, without indicating the CAUSE of the being, action, or passion ; as, I *have* loved ; I *am* loved ; I *do* love. The three common auxiliaries are *be, have*, and *do*.

376. Modal auxiliaries unite the principal verb to its sub-ject, not simply, but by indicating the CAUSE of the being, action, or passion. The five modal auxiliaries are *can, may, will, must, shall*.

377. *Can* expresses the CAUSE, *generally*, by referring to a POWER for the being, action, or passion. It signifies POSSIBILITY, and POWER. The others express the CAUSE by *specifying*. If the cause be without hindrance, this is LIBERTY. If the cause be in the mind, this is WILL. If the cause be with obligation, this is NECESSITY. *May* expresses the LIBERTY ; *will*, the WILL ; *must*, and *shall*, the NECESSITY.

Such are the primary meanings of the Auxiliary Verbs. Their second-ary meanings will appear subsequently.

MODIFICATIONS.

378. The Modifications of Verbs are PERSONS, NUMBERS. MOODS, TENSES, PARTICIPLES.

PERSONS AND NUMBERS.

379. Persons and Numbers are modifications for expressing the agreement of the verb with its subject.

Each Person has two numbers, the singular and plural ; each Number, three persons, the first, second, and third.

380. The general form for the Second Person Singular, is *st*, and for the Third Person Singular, *s;* as,

	Singular	Plural.
First Person,	I love.	We love.
Second Person,	Thou love*st*.	You love.
Third Person,	He love*s*.	They love.

381. In the Plural, the verb appears unchanged.

Moods.

382. Moods are modifications, which shew how the speaker uses the verb in a sentence. They distinguish simple declaration from other modes of using the verb.

383. 1. There are, in English, five Moods: the INDICATIVE, POTENTIAL, SUBJUNCTIVE, IMPERATIVE, INFINITIVE. To these may be added a sixth, the *Interrogative.*

2. A *general* view of the PARTICIPLE is necessary for completing the understanding of the subject of Moods, since the participle is one *mode of using the Verb.* By the definition just given, (382,) it must be included. A *particular* view of the Participle, however, can only be given after Tenses have been explained.

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384. The INDICATIVE MOOD is that which simply declares; as, "I *think;*" I *say;*" "you *know;*" "he *speaks.*"

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385. The POTENTIAL MOOD is that which uses, with the principal verb, one of the modal auxiliaries, and thus expresses possibility, power, liberty, will, or necessity; as, I *can* love; I *may* love; I *must* love.

386. The Indicative and Potential Moods do not necessarily imply another sentence. They are used for simple independent sentences.

387. 1. The SUBJUNCTIVE MOOD is that which requires two sentences, the one dependent, conditionally, on the other; as, "If he *come*, I will be glad to see him."

2. The Subjunctive, therefore, requires a second verb in the other sentence, and a conjunction, expressed or understood, in its own; as, "*Were* he here, I *would tell* him;"=="*If* he *were* here, I would *tell* him."

3. The Subjunctive Mood is usually formed in English, by using the simple form of the verb, as seen in the plural; as, "If thou *love;*" "If he *have.*"

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388. 1. The IMPERATIVE MOOD is that which expresses the will of the speaker; as, *go, come, wake, return.* The will may be declared to one viewed as inferior, equal, or superior, and thus be *command, persuasion,* or *petition.*

e.g.: "*Bring* me some bread;" "*Be* advised;" "*Permit* me."

389. 2. The Imperative appears in English in the Second Person in both numbers. It implies, in its sense, another verb; as, "go *off;*"=="I *will* that you *go off.*"

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390. 1. The INFINITIVE MOOD is that which uses the verb as a substantive, by means of a preposition expressed or understood. It may, therefore, receive a substantive as its substitute, without altering the sense.

e.g.: "*To exercise* is healthful;"=="*Exercise* is healthful." "The horse wants *to drink;*"=="The horse wants *drink.*"

2. The Infinitive Mood, apart from the sentence, is represented, in English, by the preposition, "to," placed before the verb; as, *to be, to have, to love.*

3. In a sentence, being used as a substantive, it must, like any other substantive, be a subject or an object.

As a subject, it retains the preposition "to"; as, "*To improve* is pleasant."

As an object, after a transitive verb, it drops "to," only after a few verbs, which are about eight in number. They are *bid, dare, feel, hear, let, make, need, see.* e. g. : "I bid you *go.*"="I bid you *to* go." "I dare *do* all."="I dare *to* do all."

As an object, not after a transitive verb, the infinitive implies, necessarily, a preposition understood, if not expressed. This preposition is "for," or some equivalent. In the ancient use of the English language, "for" was expressed; as, "What went ye out *for to see?*"="What went ye out *for* seeing? "

4. Some consider "to," as the preposition governing the infinitive.

5. The infinitive, as a substantive, thus comes under the rules for all substantives.

6. The name "infinitive" is applied, because the verb, in that mood, is not limited to its proper office, nor to agreement, in person and number, with a subject. Infinitive has a similar sense with "infinite," and means what is not limited. The finite forms of the verb are in the indicative, potential, subjunctive, and imperative moods.

391. The INTERROGATIVE MOOD is that which is used in asking a question; as, "Do you see?"

Theory requires this mood, but not usage. Interrogation, is, like command, distinct from declaration. Therefore, as we distinguish the imperative from the indicative, we might, the interrogative. In strictness, this is required by the definition of mood, since mood distinguishes declaration from other modes of using the verb (382.) In deference, however, to established usage, it will be considered as one form of the indicative.

In parsing a question, the verb may be said to be in the indicative interrogative.

It pertains to the indicative, because its form is the same; as, "*Will he* come?" "*He will* come."

Where there is no interrogation, but simple declaration, the verb, in parsing, will simply be said to be in the indicative.

392. The PARTICIPLE is that form of the verb which uses the verb as an adjective; as, lov*ing*, lov*ed ;* see*ing*, seen.

The participle is expressed, in English, by certain terminations added to the verb, such as, *ing, ed.*

It is called "participle," because it *par-tic-i-pates* in the functions of the verb, and adjective; and, like other adjectives, in the functions of the substantive.

RECAPITULATION.

Moods.

The Verb is used

1. Normally,...
- 1. For one sentence only..
  - 1. Declaring simply... { INDICATIVE.. }
  - 2. Causally.. { POTENTIAL... }
- 2. For two dependent sentences.....
  - 1. Both expressed.. { SUBJUNCTIVE. }
  - 2. One implied.... { IMPERATIVE.. }

Finite forms.

2. Abnormally,
- 1. As Substantive.......... { INFINITIVE... }
- 2. As Adjective........... { PARTICIPLE.. }

Infinitive forms.

TENSES.

393. 1. TENSES are modifications of the verb, to express the TIME for the action, or existence, asserted.

2. The expression of time is indispensable to the verb. It is so indispensable, that, in some languages, the verb is called the time-word.

394. The Tenses are divided and named, by combining three views of time, with two of existence or action. The Time is Past, Present, or Future. The action, or existence, is continuing, or completed. In the names of Tenses, expressing completed action, or existence, the word *perfect* is inserted; thus:

ACTION, and EXISTENCE,.........in TIME,.......form............TENSE.
"   ,continuing, "   "   ,Present,   "   the PRESENT   "   .
"   ,   "   , "   "   ,Past,   "   "   PAST   "   .
"   ,   "   , "   "   ,Future,   "   "   FUTURE   "   .
"   , completed, "   "   ,Present,   "   "   PRESENT-PERFECT "   .
"   ,   "   , "   "   ,Past,   "   "   PAST-PERFECT   "   .
"   ,   "   , "   "   ,Future,   "   "   FUTURE-PERFECT "   .

395. Six Tenses are thus formed: the PRESENT, and PRE-SENT-PERFECT; the PAST, and PAST-PERFECT; the FUTURE, and FUTURE PERFECT.

The primary meanings of the Tenses only are given. Their secondary meanings will be learned by observation.

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396. The PRESENT TENSE is that which speaks of an Action, or of Existence, in the present time; as, "I *write;*" "I *am* writing a letter."

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397. The PRESENT-PERFECT TENSE is that which uses the auxiliary, *have*, and its variations, to express an Action as completed, or Existence as terminating, at the present time; as, "I *have* written the letter;" "The letter *has* been written."

———

398. The PAST TENSE is that which speaks of Action or Existence in past time; as, "I *wrote* the letter;" "I *was* writing when you stopped me;" "I lov*ed.*" It is formed regular-ly, by adding *ed;* irregularly, by a change of vowel.

This tense is often called the Imperfect Tense, because the Action is not spoken of as perfected, or completed.

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399. The PAST-PERFECT TENSE is that which uses the auxiliary, *had*, and its variations, to express an Action as completed, or Existence as terminating at or before some past time; as, "I *had* written the letter before the mail arrived."

This tense is often called Pluperfect, or more than perfect, because it adds the idea of past time, to the idea of a perfected or completed Action.

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400. The FUTURE TENSE is that which uses the auxiliaries *will*, and *shall*, with their variations, to express Action, or Ex-istence, in future time: as, "I *will* write; and we *shall feel* satisfied."

401. The FUTURE PERFECT TENSE is that which uses the auxiliaries, *will have*, and *shall have*, with their variations, to express an action as completed, or existence as terminating, at, or before a future time ; as, "I *shall have* written my letter by ten o'clock, and, by that time, my mother *will have* arrived."

Such are the Tenses of verbs, in English, formed by the simple process of combining TIME (*past, present, future,*) with EXISTENCE, or ACTION (*continuing, completed.*)

Sec. 9.—Participles.

402. 1. Participles are those forms of the verb which can be used both as verbs and adjectives; as, *loving, loved.*

2. As verbs, Participles govern an object, when they are derived from transitive verbs. As verbs, they express existence, or action, with its reciprocal, passion. As verbs, they express time (393, 2). As adjectives, Participles qualify substantives. Like other adjectives, they may be used as substantives. Hence comes their name. They are called *Participles*, because they *participate* in the functions of three of the material parts of speech.

3. One part of speech may perform the functions of another. In the Participles, verbs do this, only more extensively than do other parts of speech. Participles, then, are not a separate part of speech; they are parts of the verb, and are shewn to be such, by their sense and form.

403. Verbs have three Participles, which are named from the distinctions of time, which they represent. They are the Present, the Past, and the Perfect.

404. The Present and the Past are represented, simply, by the terminations, *ing,* for the Present; and *ed,* (usually) for the Past. The Perfect is represented as the Perfect Tenses are, by the auxiliary, *have,* (put in the form, *having,*) placed before the Past Participle. *e.g.:* The three participles of the verb *love,* are :

Present: *Loving;* Past: *Loved;* Perfect: *Having loved.*

405. The Participles express Action and Passion, by the same terminations which are used to express distinctions of Time. *Loving,* is the Active Participle; *Loved,* is the Passive Participle.

Active: *Loving;* Passive: *Loved.*

There is a natural connection between Present Time, and Action going on. There is a natural connection between Past Time, and Action received. And Action received, is Passion. The use of the same participles for modes of Time and modes of Action, in the Indo-European language, is, thus, natural.

406. The same Participle, used as a verb for Time, Action, Passion and Government; used as an Adjective, to qualify a Substantive; used

as a substantive, both as a subject and an object, will be seen in the following examples:

Verb...... { TIME: Present, *"loving;"* Past, *"loved."*

ACTION: "I am *loving*."   RE-ACTION: "I am *loved*."

GOVERNMENT: "I am *loving* you." }

Adjective... { QUALIFYING: "A *loving* heart."   "A *loved* sister." }

Substantive. { SUBJECT: "The *loving* of men is our duty."
"The *loved* may be lost."

OBJECT: "God has commanded the *loving* of men."
"We may lose the *loved*." }

Here, the same words perform different functions. But their source is the verb *love*.

CONJUGATION.

407. The CONJUGATION of a verb is the arrangement of its modifications, according to Mood, Participles, Tense, Person, and Number.

The Conjugation of an Active Transitive Verb is called the Active Voice; and that of a Passive Verb, the Passive Voice.

408. 1. Verbs are divided, according to their Conjugation, into those of the OLD FORM, and those of the MODERN FORM.

2. Verbs of the modern Conjugation form the Past Participle, and Past Tense, by adding *ed* to the present; as, present *love;* past participle, *loved;* past tense, *loved.* These are often called *Regular Verbs.*

3. Verbs of the old Conjugation do not form the Past Participle, and Past Tense, by adding *ed* to the present; but usually change the vowel of the present; as, *see, saw, seen;* present, *ring;* past, *rang;* past participle, *rung.*

409. 1. To these two important divisions, based on Conjugation, can be added two others, demanding less attention, viz.: Verbs are *Defective* or *Redundant.*

2. A *Defective Verb* is one, some of whose parts are wanting; as, *can, may, ought.*

3. A *Redundant Verb* is one that has two or more forms for any one part; as, "I *lighted;*" "I *lit;*" "I *dreamed;*" "I *dreamt;*" "I *dug;*" "I *digged.*"

4. To the *Defective* belong the Impersonal Verbs. They are Verbs only, used in the Third Person Singular; as, "*methinks.*"

Mode of Conjugating.

410. The principal parts of the verb used in conjugation, are the PRESENT and PAST INDICATIVE, and the PAST PARTICIPLE. They are named as the basis for conjugating the verb, thus:

	Present.	Past.	Past Participle.
OLD CONJUGATION; Irregular:	See,	Saw,	Seen.
MODERN " Regular:	Love,	Loved,	Loved.

411. After these parts of the verb are fixed, the next step is to learn the simple tenses.

The *Simple* Tenses are those conjugated without an auxiliary. The *Compound* Tenses are those which have an auxiliary; *e. g.:* "I *love,*" is Simple; "I *have* loved," is Compound.

412. The Simple Tenses are found in the Indicative, Subjunctive, Imperative, and Infinitive Moods.

In the Indicative, they are the Present, and the Past.

Rules of Formation for Simple Tenses.

413. 1. In the *Present Tense Indicative,* to form the three numbers and persons, the general rule is, to add *st,* or *est,* for the second person, and *s, es,* or *eth,* for the third person, in the singular; as, *I love; Thou lovest; He loves,* or *loveth.**

2. For the *plural,* preserve the simple form of the verb, through all the persons; as, We *love;* You *love;* They *love.*

3. (*a.*) In the *past* tense the formation will depend on the verb, being of the old form, and irregular, or of the modern form, and regular.

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* *Eth,* is the ancient form.

(*b.*) If it be of the *Modern Conjugation* (called regular), the mark of the past tense will be *ed.* To this tense-form, must be added the personal termination, *st,* for the second person, singular; as,

(*c.*) *I lov-ed; Thou lov-ed-st; He loved.*

If it be of the Old Conjugation (irregular), then the personal termination for the second person, singular, will be the only addition made; as,

I saw; Thou saw-est; He saw.

(*d.*) The *plural,* in the *past tense,* is made by preserving the same form as in the first person, singular, through all the cases; as,

OLD CONJUGATION; (Irregular): *We saw; You saw; They saw.*
MODERN   "   (Regular): *We loved; You loved; They loved.*

4. In the *Subjunctive,* the rule is to take the form of the verb, in the plural of the indicative mood, and to preserve that without change, for the different numbers and persons. For example; in the verb, *to have,* the plural of the present indicative is, *we have.* Therefore the subjunctive present is, *If I have, if thou have, if he have; If we have, if you have, if they have.*

The plural of the present indicative for the verb *to love,* is *we love.* Therefore the subjunctive present is, *If I love, if thou love, if he love; If we love, if you love, if they love.*

The same rule extends to the verb, *to be.* Its old form, in the present plural, was, *be;* as, "We be twelve brethren." Therefore the subjunctive present is, *If I be, if thou be, if he be; If we be, if you be, if they be.*

The past tense of this verb, *to be,* has *were* in the plural; as, "We were." Therefore the subjunctive imperfect is, *If I were, If thou were,* or *wert, if he were; If we were, if you were, if they were.*

5. The Infinitive is formed by prefixing the preposition *to;* as, "To love." The Imperative presents the verb simply; as, "*Be,* love."

Such are the rules in conjugation for forming the simple tenses, in the Indicative and Subjunctive, Infinitive and Imperative. There are but few exceptions, and they can be learned by observation.

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414. Examples and exercises will now be given: 1, In the Auxiliary Verbs; 2, In the Modern Conjugation, (regular); 3, In the Old Conjugation, (irregular.)

SIMPLE TENSES.

(a.) *Auxiliary Verbs.*

The Auxiliary Verb "to be," is conjugated in the Simple Tenses, as follows:

1. Infinitive. TO BE.

	Pres.	Past.	Past Part.
Principal Parts:	Am.	Was.	Been.

INDICATIVE MOOD.

Present Tense.

Singular.	Plural.
1. I am.	1. We are.
2. Thou art.	2. You are.
3. He is.	3. They are.

Past Tense.

1. I was.	1. We were.
2. Thou wast.	2. You were.
3. He was.	3. They were.

SUBJUNCTIVE MOOD.

Present Tense.

Singular.	Plural.
1. If I be.	1. If we be.
2. If thou be.	2. If you be.
3. If he be.	3. If they be.

Past Tense.

1. If I were.	1. If we were.
2. If thou were, *or* wert.	2. If you were.
3. If he were.	3. If they were.

IMPERATIVE MOOD.

Singular.	Plural.
Be, *or* be thou.	Be, *or* be ye, *or* you.

PARTICIPLES.

Present, Being.	*Past,* Been.

2. Infinitive. TO HAVE.

	Pres.	Past.	Past Part.
Principal Parts:	Have.	Had.	Had.

INDICATIVE MOOD.

Present Tense.

Singular.	Plural.
1. I have.	1. We have.
2. Thou hast.	2. You have.
3. He has *or* hath.	3. They have.

Past Tense.

1. I had.	1. We had.
2. Thou hadst.	2. You had.
3. He had.	3. They had.

SUBJUNCTIVE MOOD.

Present Tense.

Singular.	Plural.
1. If I have.	**1.** If **we** have.
2. If thou have.	**2.** If **you** have.
3. If he have.	**3.** If **they** have.

IMPERATIVE MOOD.

Singular.	Plural.
Have, *or* have thou.	Have *or* have ye *or* you

PARTICIPLES.

Singular.	Plural.
Present, Having.	*Past,* Had.

3. CAN.

Present Tense.

Singular.	Plural.
1. I can.	**1.** We can.
2. Thou canst.	**2.** Ye *or* you can.
3. He can.	**3.** They can.

Past Tense.

1. I could.	1. We could.
2. Thou couldst.	2. Ye *or* you could.
3. He could.	3. They could.

4. MAY.

Present Tense.

Singular.
1. I may.
2. Thou mayst *or* mayest.
3. He may.

Plural.
1. We may.
2. Ye *or* you may.
3. They may.

Past Tense.

1. I might.
2. Thou mightst *or* mightest.
3. He might.

1. We might.
2. Ye *or* you might.
3. They might.

5. WILL.

Present Tense.

Singular.
1. I will.
2. Thou wilt.
3. He will.

Plural.
1. We will.
2. Ye *or* you will.
3. They will.

Past Tense.

1. I would.
2. Thou wouldst.
3. He would.

1. We would.
2. Ye *or* you would.
3. They would.

6. MUST.

Present Tense.

Singular.
1. I must.
2. Thou must.
3. He must.

Plural.
1. We must.
2. You must.
3. They must.

7. SHALL.

Present Tense.

Singular.
1. I shall.
2. Thou shalt.
3. He shall.

Plural.
1. We shall.
2. Ye *or* you shall.
3. They shall.

Past Tense.

1. I should.
2. Thou shouldst.
3. He should.

1. We should.
2. Ye *or* you should.
3. They should.

8. TO DO.

Present Tense.

Singular.	Plural.
1. I do.	1. We do.
2. Thou dost.	2. Ye *or* you do.
3. He doth *or* does.	3. They do.

Past Tense.

1. I did.	1. We did.
2. Thou didst.	2. Ye *or* you did.
3. He did.	3. They did.

PARTICIPLES.

Present, Doing.　　　　*Past,* Done.

SIMPLE TENSES.

(*b.*) *Verbs of the Modern Conjugation,* (Regular.)

Infinitive.　TO LOVE.

	Pres.	Past.	Past Part.
Principal Parts:	Love.	Loved.	Loved.

INDICATIVE MOOD.

Present Tense.

Singular.	Plural.
1. I love.	1. We love.
2. Thou lovest.	2. Ye *or* you love.
3. He, she, *or* it, loveth, *or* loves.	3. They love.

Past Tense.

1. I loved.	1. We loved.
2. Thou lovedst.	2. Ye *or* you loved.
3. He loved.	3. They loved.

SUBJUNCTIVE MOOD.*

Present Tense.

Singular.	Plural.
1. If I love.	1. If we love.
2. If thou love.	2. If ye *or* you love.
3. If he love.	3. If they love.

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* Though only the Conjunction, "if" is affixed to the verb, any other conjunction proper for the subjunctive mood, may, with equal propriety, be occasionally annexed

IMPERATIVE MOOD.

Love, *or* love thou.   Love, *or* love ye, *or* you.

PARTICIPLES.

Present, Loving.   *Past,* Loved.

SIMPLE TENSES.

(c.) *Verbs of the Old Conjugation,* (Irregular.)

Infinitive.   TO SEE.

	Pres.	Past.	Past Part.
Principal Parts:	See.	Saw.	Seen.

INDICATIVE MOOD.

Present Tense.

Singular.	Plural.
1. I see.	1. We see.
2. Thou seest.	2. Ye *or* you see.
3. He sees.	3. They see.

Past Tense.

1. I saw.	1. We saw.
2. Thou sawest.	2. Ye *or* you saw.
3. He saw.	3. They saw.

SUBJUNCTIVE MOOD.

Present Tense.

Singular.	Plural.
1. If I see.	1. If we see.
2. If thou see.	2. If ye *or* you see.
3. If he see.	3. If they see.

Imperfect Tense.

1. If I saw.	1. If we saw.
2. If thou saw.	2. If you saw.
3. If he saw.	3. If they saw.

IMPERATIVE MOOD.

Singular.	Plural.
See, *or* see thou.	See, *or* see ye, *or* you.

PARTICIPLES.

Present, Seeing.   *Past*, Seen.

These examples present the Conjugation of the Simple Tenses.

COMPOUND TENSES.

415. Compound Tenses are those which are formed by means of the Auxiliary Verbs.

416. Certain modifications are to be expressed. The Auxiliaries are means for expressing them.

The modifications to be expressed, are:

1. Time in all the Moods; as, "I *have* loved."
2. The Potential Mood; as, "I *may* love."
3. The Reciprocal of the Action, called Passion; as, "I *am* loved."
4. Various forms, viz.:
    (*a.*) Emphasis; as, "I *do* love."
    (*b.*) Interrogation; as, "*Do* I love?"
    (*c.*) Negation; as, "I *do* not love."
    (*d.*) Progression; as, "I *am* loving."
    (*e.*) The Logical Form; as, "He *is* loving."
    (*f.*) The Terminating Form; as, "I have *done* loving."

The Auxiliaries are applied in the following manner, to express these modifications:

417. 1. INFINITIVE MOOD.—The *Perfect Tense, Infinitive*, is formed by putting the verb, "to have," before the Past Participle; as, Present, *to love;* Perfect, *to have loved.*

2. PARTICIPLE.—The *Perfect Participle* is formed by putting "having" before the Past Participle; as, Present Part., *loving;* Perfect, *having loved.*

3. INDICATIVE MOOD.—The Present Perfect is formed by "have," and the Past Perfect by "had," put before the Past Participle; as, *I have loved; I had loved.*

The Future Indicative is formed by "shall" or "will" placed before the Present Tense; as, *I shall or will love.* The Future Perfect is formed by "shall" or "will," placed before the Present Perfect Tense; as, *I shall—have loved; I will—have loved; I will—have seen; I will—have gone.*

4. POTENTIAL MOOD.—The Present Tense of the Potential is formed by the Present of the Modal Auxiliaries, placed before the Present Tense, Indicative, or the Simple Form of the Verb; as, *I may love; I must love.*

The Past Tense of the Potential is formed by putting the Past Tense of the Modal Auxiliaries before the Present, or Simple Form of the Verb; as, *I might, could, would, or should—love; I would—go; I might —be.*

The Present Perfect of the Potential is formed by putting the Present Tense of the Modal Auxiliaries before the Perfect Tense of the Indicative; as, *I may—have loved; Thou mayest—have loved.*

The Past Perfect of the Potential is formed by putting the Past Tense of the Modal Auxiliaries before the Perfect Tense of the Indicative; as, *I might, could, would, or should—have loved.*

5. PASSIVE VOICE.—The Passive Voice is formed by putting the verb *to be,* in all its changes of number, person, mood, and tense, before the past participle; as, *I am—loved. I have been—loved. I might have been—loved. Having been—loved.*

6. VARIOUS FORMS.—

    1. The *Emphatic* Form; as, *I do love. I did love.*

    2. The *Interrogative* Form; as, *Do you know? Did you know?*

    3. The *Negative* Form; as, *I do not know. I did not know.*

These three are all made by the auxiliary, *do,* in its present and past, combined with the verb in its simple form.

    4. The *Progressive* Form; as, *I am walking.*

    5. The *Logical* Form; as, *I am walking.*

These are made by the auxiliary, *to be,* put before the present participle of the verb; as, *I am loving.*

    6. The *Terminating* Form; as, *I have done writing.*
                           I had done writing.

This is made by the present or past perfect, of the auxiliary, *do,* united to the present participle of the verb.

418. These rules will now be exemplified after the same order as before: 1, In Auxiliaries; 2, In the Modern Conjugation, (regular); 3, In the Old Conjugation, (irregular.)

As the Passive Voice requires the verb "to be," and that requires the verb "to have," for conjugation, the first Auxiliary will be "to have," which forms its perfect form itself, and employs only the Simple Tenses of the Modal Auxiliaries, to form its Potential. By this verb, we can then conjugate the verb "to be." By the latter verb, we can form the

Passive Voice, and those forms of the verb, which depend on the verb "to be." We shall thus have the advantage of using no element in combination which has not been previously learned.

The Compound Tenses will not be separated, but the complete conjugation of the verb will be presented, and the Simple Tenses, therefore, repeated.

COMPLETE CONJUGATION.

(a) *Auxiliaries.*

1. TO HAVE.

	Pres.	*Past.*	*Past Part.*
Principal Parts:	Have.	Had.	Had.

INDICATIVE MOOD.

Present Tense.

Singular.	Plural.
1. I have.	1. We have.
2. Thou hast.	2. Ye *or* you have.
3. He, she, *or* it hath *or* has.	3. They have.

Past Tense.

1. I had.	1. We had.
2. Thou hadst.	2. Ye *or* you had.
3. He, she, *or* it had.	3. They had.

Present Perfect Tense.

1. I have had.	1. We have had.
2. Thou hast had.	2. Ye *or* you have had.
3. He has had.	3. They have had.

Past Perfect Tense.

1. I had had.	1. We had had.
2. Thou hadst had.	2. Ye *or* you had had.
3. He had had.	3. They had had.

Future Tense.

1. I shall *or* will have.	1. We shall *or* will have.
2. Thou shalt *or* wilt have.	2. Ye *or* you shall *or* will have.
3. He shall *or* will have.	3. They shall *or* will have.

Future Perfect Tense.

Singular.

1. I shall have had.
2. Thou wilt have had.
3. He will have had.

Plural.

1. We shall *or* will have had.
2. Ye *or* you will have had.
3. They will have had.

IMPERATIVE MOOD.

Singular.

1. Let me have.
2. Have, *or* have thou, *or* do thou have.
3. Let him have.

Plural.

1. Let us have.
2. Have, *or* have ye, *or* do ye *or* you have.
3. Let them have.

POTENTIAL MOOD.

Present Tense.

Singular.

1. I may *or* can have.
2. Thou mayst *or* canst have.
3. He may *or* can have.

Plural.

1. We may *or* can have.
2. Ye *or* you may *or* can have.
3. They may *or* can have,

Past Tense.

1. I might, could, would, *or* should have.
2. Thou mightst, couldst, wouldst, *or* shouldst have.
3. He might, could, would, *or* should have.

1. We might, could, would, *or* should have.
2. Ye *or* you might, could, would, *or* should have.
3. They might, could, would, *or* should have.

Present Perfect Tense.

1. I may *or* can have had.
2. Thou mayst *or* canst have had.
3. He may *or* can have had.

1. We may *or* can have had.
2. Ye *or* you may *or* can have had.
3. They may *or* can have had.

Past Perfect Tense.

1. I might, could, would, *or* should have had.
2. Thou mightst, couldst, wouldst, *or* shouldst have had.
3. He might, could, would, *or* should have had.

1. We might, could, would, *or* should have had.
2. Ye *or* you might, could, would, *or* should have had.
3. They might, could, would, *or* should have had.*

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* *Shall* and *will*, when they denote inclination, resolution, promise, may be considered, as well as *should* and *would*, as belonging to the potential mood. But as they generally signify futurity, they have been appropriated, as helping verbs for the formation of future tenses.

SUBJUNCTIVE MOOD.

Present Tense.

Singular.

1. If I have.
2. If thou have.
3. If he have.

Plural.

1. If we have.
2. If ye *or* you have.
3. If they have.

INFINITIVE MOOD.

Present, To have.   *Perfect,* To have had.

PARTICIPLES.

Present or Active,   Having.
Past,   Had.
Perfect,   Having had.

2. TO BE.

	Pres.	*Past.*	*Past Part.*
Principal Parts:	Am.	Was.	Been.

INDICATIVE MOOD.

Present Tense.

Singular.

1. I am.
2. Thou art.
3. He, she, *or* it is.

Plural.

1. We are.
2. Ye *or* you are.
3. They are.

Plural. OLD FORM

1. We be.
2. You be.
3. They be.

Past Tense.

1. I was.
2. Thou wast.
3. He was.

1. We were.
2. Ye *or* you were.
3. They were.

Present Perfect Tense.

1. I have been.
2. Thou hast been.
3. He hath *or* has been.

1. We have been.
2. Ye *or* you have been.
3. They have been.

Past Perfect Tense.

1. I had been.
2. Thou hadst been.
3. He had been.

1. We had been.
2. Ye *or* you had been.
3. They had been.

Future Tense.

Singular.   Plural.

1. I shall *or* will be.   1. We shall *or* will be.
2. Thou shalt *or* wilt be.   2. Ye *or* you shall *or* will be.
3. He shall *or* will be.   3. They shall *or* will be.

Future Perfect Tense.

1. I shall have been.   1. We shall have been.
2. Thou wilt have been.   2. Ye *or* you will have been.
3. He will have been.   3. They will have been.

IMPERATIVE MOOD.

Singular.   Plural.

1. Let me be.   1. Let us be.
2. Be thou *or* do thou be.   2. Be ye *or* you, *or* do ye be.
3. Let him be.   3. Let them be.

POTENTIAL MOOD.

Present Tense.

Singular.   Plural.

1. I may *or* can be.   1. We may *or* can be.
2. Thou mayst *or* canst be. 2. Ye *or* you may *or* can be.
3. He may *or* can be.   3. They may *or* can be.

Past Tense.

1. I might, could, would, *or* should be.   1. We might, could, would, *or* should be.
2. Thou mightst, couldst, wouldst *or* shouldst be.   2. Ye *or* you might, could, would *or* should be.
3. He might, could, would, *or* should be.   3. They might, could, would, *or* should be.

Present Perfect Tense.

1. I may *or* can have been.   1. We may *or* can have been.
2. Thou mayst *or* canst have been.   2. Ye *or* you may *or* can have been.
3. He may *or* can have been.   3. They may *or* can have been.

Past Perfect Tense.

1. I might, could, would, *or* should have been.   1. We might, could, would, *or* should have been.
2. Thou mightst, couldst, wouldst *or* shouldst have been.   2. Ye *or* you might, could, would, *or* should have been.
3. He might, could, would, *or* should have been.   3. They might, could, would, *or* should have been.

SUBJUNCTIVE MOOD.

Present Tense.

Singular.
1. If I be.
2. If thou be.
3. If he be.

Plural.
1. If we be.
2. If ye *or* you be.
3. If they be.

Past Tense.

1. If I were.
2. If thou wert.
3. If he were.

1. If we were.
2. If ye *or* you were.
3. If they were.

INFINITIVE MOOD.

Present Tense, To be.   *Perfect,* To have been.

PARTICIPLES.

Present, Being.   *Past,* Been.   *Perfect,* Having been.

COMPLETE CONJUGATION.

(b.) *Modern Form,* (Regular.)

The Transitive Verb, "to love," is of the Modern, or Regular Conjugation, because forming its Past Tense and Past Participle, by adding *ed,* or *d,* to the Present.

It is conjugated as follows:

TO LOVE.

	Pres.	*Past,*	*Past Part.*
Principal Parts:	Love.	Loved.	Loved.

INDICATIVE MOOD.

Present Tense.

Singular.
1. I love.
2. Thou lovest.
3. He, she, *or* it loveth *or* loves.

Plural.
1. We love.
2. Ye *or* you love.
3. They love.

Past Tense.

Singular.   Plural.

1. I loved.
2. Thou lovedst.
3. He loved.

1. We loved.
2. Ye *or* you loved.
3. They loved.

Present Perfect Tense.

1. I have loved.
2. Thou hast loved.
3. He hath *or* has loved.

1. We have loved.
2. Ye *or* you have loved.
3. They have loved.

Past Perfect Tense.

1. I had loved.
2. Thou hadst loved.
3. He had loved.

1. We had loved.
2. Ye *or* you had loved.
3. They had loved.

Future Tense.

1. I shall *or* will love.
2. Thou shalt *or* wilt love.
3. He shall *or* will love.

1. We shall *or* will love.
2. Ye *or* you shall *or* will love.
3. They shall *or* will love.

Future Perfect Tense.

1. I shall have loved.
2. Thou wilt have loved.
3. He will have loved.

1. We shall have loved.
2. Ye *or* you will have loved.
3. They will have loved.

IMPERATIVE MOOD.

Singular.   Plural.

1. Let me love.
2. Love thou *or* do thou love.
3. Let him love.

1. Let us love.
2. Love ye *or* you, *or* do ye love.
3. Let them love.

POTENTIAL MOOD.

Present Tense.

Singular.   Plural.

1. I may *or* can love.
2. Thou mayst *or* canst love.
3. He may *or* can love.

1. We may *or* can love.
2. Ye *or* you may *or* can love.
3. They may *or* can love.

Past Tense.

Singular.

1. I might, could, would, *or* should love.
2. Thou mightst, couldst, wouldst, *or* shouldst love.
3. He might, could, would, *or* should love.

Plural.

1. We might, could, would, *or* should love.
2. Ye *or* you might, could, would, *or* should love.
3. They might, could, would, *or* should love.

Present Perfect Tense.

1. I may *or* can have loved.
2. Thou mayst *or* canst have loved.
3. He may *or* can have loved.

1. We may *or* can have loved.
2. Ye *or* you may *or* can have loved.
3. They may *or* can have loved.

Past Perfect Tense.

1. I might, could, would, *or* should have loved.
2. Thou mightst, couldst, wouldst *or* shouldst have loved.
3. He might, could, would, *or* should have loved.

1. We might, could, would, *or* should have loved.
2. Ye *or* you might, could, would, *or* should have loved.
3. They might, could, would, *or* should have loved.

SUBJUNCTIVE MOOD.

Present Tense.

Singular.

1. If I love.
2. If thou love.
3. If he love.

Plural.

1. If we love.
2. If ye *or* you love.
3. If they love.

INFINITIVE MOOD.

Present. To love.　　*Perfect.* To have loved.

PARTICIPLES.

Present. Loving.　　*Past.* Loved.　　*Perfect.* Having loved.

PASSIVE.

The Passive Voice is conjugated by adding tho Past Participle to the Auxiliary "to be," through all its changes of number, person, mood, and tense, in the following manner:

T O   B E   L O V E D.

INDICATIVE MOOD.

Present Tense.

Singular.

Plural.

1. I am loved.
2. Thou art loved.
3. He is loved.

1. We are loved.
2. Ye *or* you are loved.
3. They are loved.

Past Tense.

1. I was loved.
2. Thou wast loved.
3. He was loved.

1. We were loved.
2. Ye *or* you were loved.
3. They were loved.

Present Perfect Tense.

1. I have been loved.
2. Thou hast been loved.
3. He hath *or* has been loved.

1. We have been loved.
2. Ye *or* you have been loved.
3. They have been loved.

Past Perfect Tense.

1. I had been loved.
2. Thou hadst been loved.
3. He had been loved.

1. We had been loved.
2. Ye *or* you had been loved.
3. They had been loved.

Future Tense.

1. I shall *or* will be loved.
2. Thou shalt *or* wilt be loved.
3. He shall *or* will be loved.

1. We shall *or* will be loved.
2. Ye *or* you shall *or* will be loved.
3. They shall *or* will be loved.

Future Perfect Tense.

1. I shall have been loved.
2. Thou wilt have been loved.
3. He will have been loved.

1. We shall have been loved.
2. Ye *or* you will have been loved.
3. They will have been loved.

IMPERATIVE MOOD.

Singular.
1. Let me be loved.
2. Be thou loved, *or* do thou be loved.
3. Let him be loved.

Plural.
1. Let us be loved.
2. Be ye *or* you loved, *or* **do ye be** loved.
3. Let them be loved.

POTENTIAL MOOD.

Present Tense.

Singular.
1. I may *or* can be loved.
2. Thou mayst *or* canst be loved.
3. He may *or* can be loved.

Plural.
1. We may *or* can be loved.
2. Ye *or* you may *or* can be loved.
3. They may *or* can be loved.

Past Tense.

1. I might, could, would, *or* should be loved.
2. Thou mightst, couldst, wouldst, *or* shouldst be loved.
3. He might, could, would, *or* should be loved.

1. We might, could, would, *or* should be loved.
2. Ye *or* you might, could, would, *or* should be loved.
3. They might, could, would, *or* should be loved.

Present Perfect Tense.

1. I may *or* can have been loved.
2. Thou mayst *or* canst have been loved.
3. He may *or* can have been loved.

1. We may *or* can have been loved.
2. Ye *or* you may *or* can have been loved.
3. They may *or* can have been loved.

Past Perfect Tense.

1. I might, could, would, *or* should have been loved.
2. Thou mightst, couldst, wouldst *or* shouldst have been loved.
3. He might, could, would, *or* should have been loved.

1. We might, could, would, *or* should have been loved.
2. Ye *or* you might, could, would, *or* should have been loved.
3. They might, could, would, *or* should have been loved.

SUBJUNCTIVE MOOD.

Present Tense.

Singular.	Plural.
1. If I be loved.	1. If we be loved.
2. If thou be loved.	2. If ye *or* you be loved.
3. If he be loved.	3. If they be loved.

Past Tense.

1. If I were loved.	1. If we were loved.
2. If thou wert loved.	2. If ye *or* you were loved.
3. If he were loved.	3. If they were loved.

INFINITIVE MOOD.

Present. To be loved.   *Perfect.* To have been loved.

PARTICIPLES.

Present.	*Past or Passive.*	*Perfect.*
Being loved.	Loved.	**Having** been loved.

COMPLETE CONJUGATION.

(*c.*) *Old Form*, (Irregular.)

TO SEE.

	Pres.	*Past.*	*Past Part.*
Principal Parts:	See.	Saw.	Seen.

INFINITIVE MOOD.

Present, To see.   *Perfect*, To have seen.

INDICATIVE MOOD.

Present Tense.

Singular.	Plural.
1. I see.	1. We see.
2. Thou seest.	2. You see.
3. He sees.	3. They see.

Past Tense.

Singular.	Plural.
1. I saw.	1. We saw.
2. Thou sawest.	2. You saw.
3. He saw.	3. They saw.

Present Perfect Tense.

1. I have seen.	1. We have seen.
2. Thou hast seen.	2. You have seen.
3. He has seen.	3. They have seen.

Past Perfect Tense.

1. I had seen.	1. We had seen.
2. Thou hadst seen.	2. You had seen.
3. He had seen.	3. They had seen.

Future Tense.

1. I shall see.	1. We shall see.
2. Thou wilt see.	2. You will see.
3. He will see.	3. They will see.

Future Perfect Tense.

1. I shall have seen.	1. We shall have seen.
2. Thou wilt have seen.	2. You will have seen.
3. He will have seen.	3. They will have seen.

POTENTIAL MOOD.

Present Tense.

Singular.	Plural.
1. I may see.	1. We may see.
2. Thou mayst see.	2. You may see.
3. He may see.	3. They may see.

Past Tense.

1. I might see.	1. We might see.
2. Thou mightst see.	2. You might see.
3. He might see.	3. They might see

Present Perfect Tense.

1. I may have seen.	1. We may have seen.
2. Thou mayst have seen.	2. You may have seen.
3. He may have seen.	3. They may have seen.

Past Perfect Tense.

Singular.

1. I might have seen.
2. Thou mightst have seen.
3. He might have seen.

Plural.

1. We might have seen.
2. You might have seen.
3. They might have seen.

SUBJUNCTIVE MOOD.

Present Tense.

Singular.

1. If I see.
2. If thou see.
3. If he see.

Plural.

1. If we see.
2. If you see.
3. If they see.

Past Tense.

1. If I saw.
2. If thou saw.
3. If he saw.

1. If we saw.
2. If you saw.
3. If they saw.

IMPERATIVE MOOD.

Present Tense.

Singular.

See thou, *or* do thou see.

Plural.

See ye *or* you, *or* do you see.

PARTICIPLES.

Present, Seeing.   *Past,* Seen.   *Past Perfect,* Having seen.

FORM OF NEGATION.

419. A verb is conjugated *negatively*, by placing the adverb "not" after it, or after the first auxiliary; but the infinitive and participles take the negative first; as,

INF.—Not to love, Not to have loved. IND.—I love not *or* I do not love, I loved not *or* I did not love, I have not loved, I had not loved, I shall not love, I shall not have loved. POT.—I may, can, *or* must not love; I might, could, would, *or* should not love; I may, can, *or* must not have loved; I might, could, would, *or* should not have loved. SUBJ.—If I love not, If I loved not. PART.—Not loving, Not loved, Not having loved.

FORM OF QUESTION.

A verb is conjugated *interrogatively*, in the indicative and potential moods, by placing the nominative after it, or after the first auxiliary; as,

IND.—Do I love? Did I love? Have I loved? Had I loved? Shall I love? Shall I have loved? POT.—May, can, *or* must I love? Might, could, would, *or* should I love? May, can, *or* must I have loved? Might, could, would, *or* should I have loved?

FORM OF QUESTION WITH NEGATION.

A verb is conjugated *interrogatively* and *negatively*, in the indicative and potential moods, by placing the nominative and the adverb "not" after the verb, or after the first auxiliary; as,

IND.—Do I not love? Did I not love? Have I not loved? Had I not loved? Shall I not love? Shall I not have loved? POT.—May, can, *or* must I not love? Might, could, would, *or* should I not love? May, can, *or* must I not have loved? Might, could, would, *or* should I not have loved?

VERBS OF THE OLD FORM.

420. The verbs of the old form are, very generally, called irregular. Either term can be used by the pupil. It is more strictly correct to speak of them as verbs of the old conjugation.

Verbs of the old conjugation do not form their past tense and past participle by the addition of *d*, or *ed*, to the verb; as,

Pres.	*Past.*	*Past, or Past Part.*
Begin	began	begun
Know	knew	known

The following is a list of the verbs of the old conjugation:

Present.	*Past.*	*Past, or Part*
Abide	abode	abode
Am, or be	was	been
Arise	arose	arisen
Awake	awoke, R	awaked
Bear, *to bring forth*	bore	born
Bear, *to carry*	bare	borne
Beat	beat	beaten, beat
Begin	began	begun
Bend	bent, R	bent
Bereave	bereft, R	bereft, R

Present.	Past.	Past Part.
Bereave	bereft, R	bereft, R
Beseech	besought	besought
Bid	bid, bade	bidden, bid
Bind	bound	bound, bounden
Bite	bit	bitten, bit
Bleed	bled	bled
Blow	blew	blown
Break	broke, brake	broken
Breed	bred	bred
Bring	brought	brought
Build	built, R	built, R
Burst	burst	burst
Buy	bought	bought
Cast	cast	cast
Catch	caught	caught
Chide	chid	chidden, chid
Choose	chose	chosen
Cleave, *to stick, or adhere,*	clave, R	R
Cleave, *to split*	clove *or* cleft	cleft, cloven
Cling	clung	clung
Clothe	clothed, clad	clad, R
Come	came	come
Cost	cost	cost
Crow	crew	crowed, R
Creep	crept	crept
Cut	cut	cut
Dare, *to venture*	durst	dared
Dare, R, *to challenge*		
Deal	dealt, R	dealt, R
Die	died	dead, R
Dig	dug, R	dug, R
Do	did	done
Draw	drew	drawn
Dream	dreamt, R	dreamt, R
Drive	drove	driven
Drink	drank	drunk
Dwell	dwelt, R	dwelt, R
Eat	eat *or* ate	eaten
Fall	fell	fallen
Feed	fed	fed

Present.	Past.	Past Part.
Feel	felt	felt
Fight	fought	fought
Find	found	found
Flee	fled	fled
Fling	flung	flung
Fly	flew	flown
Forget	forgot, forgat	forgotten, **forgot**
Forsake	forsook	forsaken
Freight	freighted	fraught, R
Freeze	froze	frozen
Get	gat	gotten, got
Gild	gilt, R	gilt, R
Gird	girt, R	girt, R
Give	gave	given
Go	went	gone
Grave	graved	graven, R
Grind	ground	ground
Grow	grew	grown
Have	had	had
Hang	hung, R	hung, R
Hear	heard	heard
Heave	hove, R	heaved, R
Help	helped	holpen, R
Hew	hewed	hewn, R
Hide	hid	hidden, **hid**
Hit	hit	hit
Hold	held	held, hol**den**
Hurt	hurt	hurt
Keep	kept	kept
Kneel	knelt, R	knelt, R
Knit	knit, R	knit, R
Know	knew	known
Lade	laded	laden
Lay	laid	laid
Lead	led	led
Leave	left	left
Lend	lent	lent
Let	let	let
Lie, *to lie down*	lay	lain
Light	lit, R.	lit, R
Load	loaded, laded	laden, R

Present.	Past.	Past Part.
Lose	lost	lost
Make	made	made
Mean	meant	meant
Meet	met	met
Mow	mowed	mown, R
Pay	paid	paid
Pen	pent, R	pent
Put	put	put
Quit	quit, R	quit, R
Read	read	read
Rend	rent	rent
Rid	rid	rid
Ride	rode	rode, or ridden
Ring	rung, rang	rung
Rise	rose	risen
Rive	rived	riven
Run	ran	run
Saw	sawed	sawn, R
Say	said	said
See	saw	seen
Seek	sought	sought
Seethe	sod, R	sodden, R
Sell	sold	sold
Send	sent	sent
Set	set	set
Shake	shook	shaken
Shape	shaped	shaped, shapen
Shave	shaved	shaven, R
Shear	sheared, shore	shorn
Shed	shed	shed
Shine	shone	shone, R
Shew	shewed	shewn
Shoe	shod	shod
Shoot	shot	shot
Shrink	shrunk, shrank,	shrunk, shrunken
Shred	shred	shred
Shut	shut	shut
Sing	sung, sang	sung
Sink	sunk, sank	sunk, sunken
Sit	sat	sat
Slay	slew	slain

Present.	Past.	Past Part.
Sleep	slept	slept
Slide	slid	slidden
Sling	slung, slang	slung
Slink	slunk	slunk
Slit	slit, R	slit, or slitted
Smite	smote	smitten
Sow	sowed	sown, R
Speak	spoke, spake	spoken
Speed	sped	sped
Spell	spelt, R	spelt, R
Spend	spent	spent
Spill	spilt, R	spilt, R
Spin	spun, span	spun
Spit	spit, spat	spit, spitten
Split	split	split, R
Spread	spread	spread
Spring	sprung, sprang	sprung
Stand	stood	stood
Steal	stole	stolen
Stick	stuck	stuck
Sting	stung	stung
Stink	stank, stunk	stunk
Strew	strewed	strewn
Stride	strode	stridden
Strike	struck	struck or stricken
String	strung	strung
Strive	strove	striven
Strow	strowed	strown, R
Swear	swore, sware	sworn
Sweat	sweat, R	sweat, R
Swell	swelled	swollen, R
Swim	swum, swam	swum
Swing	swung	swung
Take	took	taken
Teach	taught	taught
Tear	tore	torn
Tell	told	told
Think	thought	thought
Thrive	throve, R	thriven
Throw	threw	thrown
Thrust	thrust	thrust

7*

Pr esnt.	Past.	Past Part.
Tread	trod	trodden, trod.
Wax	waxed	waxen, R
Wear	wore	worn
Weave	wove	woven
Weep	wept	wept
Whet	whet, R	whet, R
Win	won	won
Wind	wound	wound
Work	wrought, R	wrought or worked
Wring	wrung	wrung
Write	wrote	written

The verbs which are conjugated regularly, as well as irregularly, are marked with an R.

421. DEFECTIVE VERBS are those which are used only in some of their moods and tenses. The principal of them are these:

Present.	Past.	Past Part.
Beware	beware	———
Can	could	———
May	might	———
Shall	should	———
Will	would	———
Must	must	———
Ought	ought	———
———	quoth	———
Wist	wist	———
Wit	wot	———

That the verbs *must* and *ought* have both a present and past signification, appears from the following sentences: "I must own that I am to blame." "He must have been mistaken." "Speaking things which they ought not." "These ought ye to have done."

In most languages there are some verbs which are defective with respect to persons. These are denominated *impersonal* verbs. They are used only in the third person, because they refer to a subject peculiarly appropriated to that person; as, "It rains, it snows, it hails, it lightens, it thunders."

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A verb is parsed by giving its Divisions, (by sense or use;) its Conjugation, (old or modern;) the leading parts for the Conjugation; its Voice,

Mood, Tense, Number and Person, and by applying the required Rule of Syntax.

The Rules of Syntax to be applied, are the 1st, 2d, 3d, 8th, 11th, 13th and 14th.

422. *The second part of the ninth attainment in language consists in ability to distinguish and define the parts of speech, with specifications for all, including the verb.*

DIRECTIONS.—Begin with Logical Analysis; define by Analytic, and apply Rules by Synthetic Syntax.

The definitions are to be given: 1, generally; 2, normally or abnormally; 3, specifically for all, including the verb.

The Rules of Syntax are to be given: 1, generally; 2, normally or abnormally, and in abnormal use Ellipsis is to be noted. Note that Rules of Syntax are not yet to be given, specifically.

As examples were given fully under the first part of the ninth attainment, for all specifications except those for the verb, they need not be repeated here.

An example for the verb will alone be expanded.

EXAMPLE FOR PARSING.

"Death leads men out of this world, for the most part, with their heels forward."

Leads, is a verb, used normally, by sense, active; by use, transitive; in voice, active; in conjugation, of the old form, usually called irregular, from *lead*, *led*, *led;* in mood, indicative; in tense, present; in number, singular; in person, third.

DEFINITIONS.

GEN.—A verb is the word in a sentence which unites the whole sentence, and asserts existence or action, always of a subject, and with or without an object.

This word asserts action, and unites the sentence. Therefore, it is a verb.

USE.—It is used normally, because used in its accustomed office.

SPEC.—1. By sense, an active verb expresses action. This verb expresses action. Therefore, by sense, it is active. (365.)

2. By use, a Transitive Verb has a substantive for its object (367.) This has a substantive for its object, the substantive, *men.* Therefore, the verb is, by use, transitive.

3. In the Active Voice, the subject and object are separated. In this case they are separated, *death*, being the subject, and *men*, the object. Therefore, it is in the active voice.

4. In the old conjugation, the verb changes the vowel of the present, to form the other tenses (409, 3.) This changes the vowel for the past, in *lead, led, led*, (Test, 421.) It is, therefore, of the old conjugation, commonly called irregular.

5. The Indicative Mood is that which simply declares. This simply declares that *death leads*. Therefore, the mood is indicative, (385.)

6. Tense expresses time, (394;) and the present tense, present time (397.) This expresses neither past nor future time, and, therefore, present. Its present time is also shown by the addition of s, as we know from the table of conjugation, and the rules for forming the simple tenses (414, 1.) The tense is thus seen to be present.

7. The number of the verb agrees with the number of its subject. *Death*, the subject, is in the singular number. Therefore, *leads*, is in the singular number, (Rule 2, of Syntax.) It is also shown to be singular by the table of conjugations, and by the rules for forming simple tenses, (414, 1.)

8. The person of the verb agrees with the person of the subject. The subject is in the third person, because spoken of. Therefore, the verb is in the third person. This is also proved by the tables of conjugation, and by the rules for forming the simple sentences, (414, 1.)

In this manner is the verb to be parsed, analytically.

The rules of Syntax are to be applied as in the first part of the **ninth** attainment.

CHAPTER VII.

SYNTHETIC SYNTAX: SPECIFICALLY.

Transition.

423. The next subject is that of the Rules of Synthetic Syntax Specifically. It only repeats and unfolds what has been given.

As the Parts of Speech were regarded generally and specifically, so is it with these Rules.

By their being treated specifically is meant, that the general rule is applied to the specific cases presented in the correct use of the English language.

If there be any not stated, they are yet covered by the general rules.

It is better to leave details of minor importance to the observation of learners through life, than to confuse the mind and burden the memory.

What are usually called exceptions have been included under abnormal use, and will not reäppear.

In applying general rules to particular cases, one principle will be found to reign everywhere supreme.

It is, that the SENSE intended is always the guide.

Accordingly, the general Rules of Syntax, already given, will be repeated. Under each will be given Special Rules, if they are required. With these will be joined observations and explanations, not to tax the memory, but to elucidate the reason of the rule. These will be found to repeat the same idea, perpetually, that the *reason* of the rule is not in the caprices of usage, but in THE SENSE OF THE SENTENCE.

424. Let the pupil and instructor keep in mind the cardinal principles. Eight pieces of work are to be done in sentences, and, with the article, nine. There are nine parts of speech, like servants, to do them. When each does his own work, only, the use is normal, when other than his own, the use is abnormal.

RULES OF SYNTAX: SPECIFICALLY.

I. Subjective Combination.

Predicative.

RULE 1.—A substantive, the subject of a finite verb, is in the nominative case to the verb; as, "*Men* are mortal."

OBS.—By a finite verb is meant a verb normally used. It is normally used, and limited to its proper office in the indicative, potential, subjunctive, and imperative moods. In these, it is also limited by person, and number. So limited, it is called finite. A verb is *ab*normally used in the infinitive, and participle. It is there not *limited* to its proper office, nor *limited* by person and number (390, 6).

SPECIAL RULES.

1. The subject of a finite verb may be any form of language which can be made subject to the assertion of a verb. It may be a noun, a pronoun, an infinitive mood, a participle, used as a noun, or a sentence, or part of a sentence.

2. Every finite verb has a nominative case expressed, or understood; as, "Awake!" "Arise!" that is, "Awake *ye*." "Arise *ye*."

The imperative mood agrees with a nominative of the second person, usually understood.

3. Every subject, in the nominative case, belongs to some verb expressed, or understood.

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RULE 2.—A finite verb agrees with its subject or nominative in number and person.

SPECIAL RULES.

1. The number of the verb is determined by the sense intended by the speaker, and not by the form of the subject. Hence,

(*a.*) A collective noun, designed to express many, as one, has a verb in the singular; as, "The *assembly was* numerous."

(*b.*) A collective noun, expressing many, as individuals, has a verb in the plural; as, "My *people do* not consider."

(*c.*) A noun, singular in form, but plural in sense, has a verb in the plural; as, "Twenty *sail are* in the offing."

(*d.*) A noun, plural in form, but singular in sense, has a verb in the singular, by sense, or in the plural, by analogy, according to the taste of the speaker; as, "The news *is* important;" or, "The news *are* important." "The means *is* found;" or, "The means *are* found."

OBS. (1.) It will be shown under Rule 3d, that when a verb comes between two nouns, either of which may be understood, as the subject of the assertion, that it may agree with one or other, according to the sense intended; as, "His meat *was* locusts and wild honey." "The wages of sin *is* death."

It will be shown under Rule 17th, that two or more substantives, taken together, have a verb in the plural; taken separately, a verb in the singular, the sense always determining; as, "The king and the queen *are* in the next village." "The king or queen *is* to receive the address."

2. The person of the verb, where there are two or more subjects of different persons, is determined by the view of the speaker, and by the Ellipsis supplied.

In such cases, the Ellipsis supplied will be either a verb for each of the subjects without one, or a noun in apposition with them, usually the latter.

"I or William *is* right." The Ellipsis to be supplied, is "am" after "I," or "one of us" after "William." "One" represents the two subjects, and is in apposition with them.

"James, and thou, and I, *are* attached to our country." The Ellipsis to be supplied is "we all." "We" is in apposition with the three subjects, and represents them. "Thou, and he, and I, (we all) *are* ready for our work." "Thou, and they, (both of you) *are* to take the burden between *you.*"

3. Where the verb expressed is grossly unsuited to the subjects, it is a barbarism, and the form of expression must be changed.

e. g. : "George or I *am* the person." It is a barbarism, because so nearly like "George am the person." Say: "George is the person, or I (am)." Or make "person" the nominative; as, "The person is—George or I."

This barbarism may be defended as syntactical. It may be said that the Ellipsis to be supplied is the verb "is" after "George." But so we may defend such expressions as, "I am going *to* home." "I am going *for* to go to home." These are strictly syntactical. But the moment we hear them, we feel that they are barbarous. Though syntactical, they are not grammatical, since in Grammar, we follow not only Syntax, but usage, and with usage, good taste.

OBS.—The rules just laid down are considered far preferable to those which are given by Murray, and some grammarians who follow him; viz.: "When substantives, taken separately, are of different persons, the verb agrees with the one next to it." Such barbarism then follows for example, as "I, or thou, *art* to blame."

We are thus freed from the arbitrary rule, for which no reason is given, which only confuses the learner with an exception, based on no analogy, and no principle, that, when subjects are of different persons, the first is preferred to the second, and the second to the third.

The rule given is simple, rational, and harmonious with the principles of language. We look to the sense and usage. We supply Ellipsis ac according to the sense. Expressions not consonant with the sense, ellipsis, and usage, we reject as incorrect.

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RULE 3.—The substantive verb "to be," or any verb used like it, as a copula, takes the same case after as before it; the substantive after being a predicate to the former; or,

Copulative verbs may take the same case after as before them; as, "Oaks *are* trees"

SPECIAL RULES.

1. The copulative verb may be finite, or it may be an infinitive or participle.

If it be finite, and its subjects are of different numbers, or persons, or both, it may agree with one or other, according to sense and usage.

As, "The wages of sin *is* death." "They were appointed a committee." "It *is* I."

If it be in the infinitive or participle, the copulative effect of the verb still remains, and makes the same case to come after as before it.

e.g.: "I knew him *to be* a native." "Him," being in the objective case, "native," is in the objective, also. "His being a native was an advantage." "His," being possessive, "native" is also in the possessive case. The subject of the verb is the phrase, "His being a native "

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RULE 4.—Substantives, in apposition, agree in case; as, "*Cicero*, the *orator*, was *consul*." "I knew *him*, the *statesman*, the *warrior*, the *sage*." "This was said of *Napoleon*, the *conqueror*, and *arbiter* of Europe.

SPECIAL RULES.

1. Of substantives, in apposition, one is considered *principal*, and the other, or others, as *explanatory*.

In the example given, "Cicero " is principal; "orator," explanatory.

2. The position of the substantives, as given by logical analysis, determines whether they are in apposition, by rule 4th, or whether one is predicate to the other, by rule 3d.

(*a.*) When the principal, and explanatory terms, are on the same side of the copula (*i. e,* verb), whether as subjects, or as objects, they are in apposition. In the examples, there are in apposition, "Cicero,"="orator"; "him,"="statesman," "warrior," "sage."

(*b.*) When these terms are on opposite sides of the copula, one is a predicate to the other. In the example, "consul" is a predicate to "Cicero," and "orator," in apposition. But if "Cicero, the consul, was an orator " should be the sentence, "orator " would be the predicate, and "consul " in apposition.

3. A substantive is any form of language which can receive the assertion of a verb. The modes of apposition are as numerous as the combinations possible under substantives.

Hence, there may be:

$$\text{SUBSTANTIVE, Principal.} = \left\{ \begin{array}{l} \text{1. Noun,} \\ \text{2. Adjective, as Noun,} \\ \text{3. Pronoun,} \\ \text{4. Infinitive,} \\ \text{5. Participle,} \\ \text{6. Sentence,} \\ \text{7. Phrase,} \end{array} \right\} = \left\{ \begin{array}{l} \text{1. Noun,} \\ \text{2. Adjective, as Noun,} \\ \text{3. Pronoun,} \\ \text{4. Infinitive,} \\ \text{5. Participle,} \\ \text{6. Sentence,} \\ \text{7. Phrase,} \end{array} \right\} \text{SUBSTANTIVE, Explanatory.}$$

e.g.: " The promise that he should be the heir of the world, was not to Abraham through the law." In this sentence,

" Promise "==" That he should be the heir of the world,"

there is a noun in apposition with a sentence. It is the combination of 1, in the first list, (Principal,) with 6 in the second list, (Explanatory.)

e.g.: " Houses, woods, income, *all* were squandered by the spend-thrift." In this sentence,

" Houses, woods, income,"==" *All*,"

there is an adjective used as a noun, in apposition with three nouns. It is the combination of 2, in one list, (Principal,) with 1, in the other, (Explanatory.)

e.g.: " It is pleasant and glorious to die for our country." In this sentence,

" It "==" to die for our country,"

there is a pronoun in apposition with a phrase. It is the combination of 3, in the first list (Principal), with 7, in the second (Explanatory).

e. g.: "*They* speak vanity, *every one* with his neighbour." "*They* love *one another*." "*They* were so crowded, that *they* stood in *each others'* way." " Ye are one another's joy."

In these sentences, "They," (collectively)==" every one," (multiplied separately); "They," (being two)$= \left\{ \begin{array}{l} \text{1. "one"} \\ \text{2. "another"} \end{array} \right\}$; "They," (being many)$= \left\{ \begin{array}{l} \text{1. "one"} \\ \text{2. "others"} \end{array} \right\}$; " Ye," (collectively)$= \left\{ \begin{array}{l} \text{1. "one"} \\ \text{2. "another"} \end{array} \right\}$ (multiplied separately,) there is the combination of 3, and 2.

In parsing such examples, Ellipsis must be supplied. In the first sentence, we may supply a case independent with a participle, or make a new sentence, with a verb used normally; as, " They speak vanity, every

one *speaking* with his neighbour." or "They speak vanity: every one *speaks* with his neighbour."

"They love one another."="They love; one (loves) the other," or "They love; one (loving) the other."

Subjective Combination.

Attributive.

RULE 5.—Adjectives qualify substantives as predicates after the verb, and as epithets near the substantive; as, "Flowers are *perishable.*"   "A *perishable* flower blooms."

Words commonly used as adjectives, are often used as substantives.

Special Rules.

Special Rules for adjectives apply to the distinction of the predicate from the epithet, and of the adjective from the adverb: to number and to degree.

(a.) *The Distinction of the Predicate from the Epithet.*

1. The position of the Adjective, as given by Logical Analysis, determines whether it is a predicate or an epithet.

If the adjective be on the same side of the copula with its substantive, it is an epithet, but if not, it is a predicate. In the example, "Flowers are *perishable,*" it is a predicate; in "*Perishable* flowers bloom," it is an epithet. In both, it qualifies "Flowers."

This rule is similar to that just given for distinguishing a substantive in apposition, under Rule 4th, from the substantive as a predicate under Rule 3d.

(b.) *The Distinction of the Adjective from the Adverb.*

2. The sense intended by the speaker, distinguishes the adjective from the adverb, when both are of the same form. If the word in question be connected, by the sense, to the substantive, it is an adjective; if to the verb, an adverb.

ε. g.: "Our friend was *ill*, but is now *well*." "Well" and "ill" are, in this sentence, adjectives, because referred, by the sense, to the substantive, "friend."

"Our friend intended *well*, but acted *ill*." "Well" and "ill" are, in this sentence, adverbs, because referred, by the sense, to the verbs "intended" and "acted."

3. As the sense determines and distinguishes, it is incorrect to use an adjective for an adverb, or an adverb for an adjective.

e. g.: "He writes beautiful." This is incorrect. The form of the adverb should be used, because the verb is modified. It should be, of course, "He writes *beautifully*." "He behaved excellent well." "Well" is modified by "excellent." The form of the adverb should be used, and the expression should be, "He behaved *excellently* well." "The stream grows rapid." This is correct, because "rapid" is connected by sense to the substantive "stream," and is thus an adjective. "The stream rises rapid." This is incorrect. It should be, "The stream rises *rapidly*," because, by the sense, the verb is modified.

(c.) *Number.*

4. Adjectives that imply unity or plurality, must agree in number with their substantives, and the verbs with the substantives; as, "*This man; these men.*" "Forty *pounds*," not "pound." "*Each man is* present."

Obs.—The principle that guides usage here, is the same with that given in the first Special Rule, under the 2d Rule of Syntax.

The number used is determined by the *sense* of the speaker, and not by the form of the word. Hence:

(1.) A collective noun, when designed to express many, as one, has an adjective in the singular; but when as many, in the plural; as, "*This* people *does* not consider." "*These* people *do* not consider."

(2.) A noun, singular in form, but plural in sense, has an adjective in the plural; as, "*These* twenty sail *are* in the offing."

(3.) A noun, plural in form, but singular in sense, may have an adjective in the singular, by sense, or in the plural, by analogy; as, "*This* news *is* sad," or, "*These* news *are* sad." "I prevailed by *this* means," or, "I prevailed by *these* means."

(d.) *Degree.*

The use of the comparative and superlative, requires a recollection of a part of the definition of language (2). It arranges objects in classes.

5. The superlative degree applies to the comparison of one with many *in* a class; of unity with plurality; the comparative, to that of one object or class with another; of unity with unity.

e. g.: "Long John was the *tallest* man of my company." "He was *taller* than Jones."

Obs. (1.) It is, therefore, more strictly correct to use the comparative, when we compare two objects only, than it is to use the superlative; as, "Of two evils, choose the *lesser*." "Of the two, he is the *better* man." "Lesser" and "better" are more consonant with the principles of the language, than "least" and "best."

(2.) When a class is used, there may be a comparative form, but a superlative sense; as, "He was *taller* than the rest of the company."="He was the tallest of the company." Degree is here used abnormally, but not ungramatically.

(3.) The superlative includes itself in the class; the comparative excludes itself from the class.   We can say, "This oak is the oldest *of* all these trees," but not "This oak is older than all these trees."   When the "oak" is one of them, the expression must be "than the *rest* of these trees," "than the others," or something equivalent, so as to *exclude* the comparative.

(4.) If there be, inversely, a superlative form, but a comparative sense, degree is again used abnormally, but not ungrammatically.   *e. g. :* "Of two evils choose the *least*."   The sense is comparative; the form, superlative.   It is not ungrammatical, but is abnormal.   The more accurate and correct expression, as has been stated, is, "Of two evils choose the *lesser*."

(5.) In sentences which only appear to deviate from rule, Ellipsis must be supplied to bring them under rule.   *e. g. :* "It is like a grain of mustard seed, which, when it is sown in the earth, is *less than all the seeds* that be in the earth."

Supply "*other*" before seeds, and the sense is given, and the rule observed.

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Rule 6.—Articles reduce their substantives from a general to a particular signification; as, "*A* man;" "*the* man;" "*the* men."

Special Rules.

1. The Article *a*, or *an*, is attached to substantives, in the singular number, used indefinitely ; as, "*An* apple."

2. The Article *the*, is attached to substantives, in the singular or plural, used definitely ; as, "*The* stars ;" "*The* moon."

RULE 7.—Adverbs modify verbs, adjectives, or other adverbs ; as, "He flies *swiftly ;*" "His flight was very *remarkably* swift."

Special Rules.

1. In other languages, two negatives in the same sentence may increase the negation, but in English they destroy one another, and form an affirmation ; as, "He is not a *non*-combatant,"="He *is* a combatant."

But, even in English, mere repetition, for emphatic expression, strengthens the negation ; as, "I will *never, never* leave you." "He has *no, no* strength left in him."

2. In the use of Abverbs, those expressing *motion* to or from a place, must be distinguished from those which express *rest* in a place.

For example:

Hither	means	motion to this place.				
Here	"	rest	in	"	"	.
Thither	"	motion to that	"	.		
There	"	rest	in	"	"	.
Whither	"	motion to	a	"	spoken of.	
Where	"	rest	in	"	"	" "
Hence	"	motion from this "	.			
Thence	"	"	" that "	.		

If we use the adverbs of motion, it is unnecessary to use the preposition "to," or "from," because they are already implied in the words. We may say, "Hence it follows," not "*From* hence it follows." This is always correct, unless, for emphasis, we wish to repeat the preposition

already implied; as, "From thence they fetched a compass." "From whence come wars and fightings among you?"

Obs.—The parsing of such expressions as "Since when?" "From where?" "He has gone from there." "He has left there," though they are conversational forms, can be understood by the principles already given. Apply *substitution*. When=what time. Where=what place. There= that place.

"Since" is a preposition, governing the substantive "time," represented by "when;" and "when," as used for the substantive, is governed by the preposition "since." "From," is a preposition governing "where" and "there." "Where" and "there" are used for the substantive "place," which they represent. The transitive verb "left," governs "there;" and "there" is used for the substantive which it represents, and is governed by "left."

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426.   II. Objective Combination.

Rule 8.—A transitive verb governs substantives, which are its objects, in the objective case; as, "The sun *warms* the earth."

It should ever be recollected that the term "substantive," as used in this work, is general, and includes nouns, pronouns, infinitives, participles, clauses, sentences.

Special Rules.

In applying this rule, we are guided, as in others, by the sense, and not by the form.

By abnormal use there may be an intransitive form, but a transitive sense: and a transitive form, (rarely) with a intransitive sense: also, there may be a passive form, without a passive sense.

A transitive verb, in sense, is known by its requiring for its government, a substantive as its object, in the objective case. Such a verb does not need a preposition after it to govern the object which it already governs. Hence,

1. Intransitive verbs, used abnormally, in a transitive sense, may govern a substantive in the objective case; as, "I *dreamed* a dream." "He *lived* a life of usefulness." "*Walk* the horse to the water." They may also give the passive voice in

form, but not strictly in sense; as, "My race *is run.*" "My dream *is dreamed.*"   The strict passive would be "*I am* run."

These passive forms can be parsed, by abnormal use; or the participle may be parsed as an adjective in the predicate.   The latter is better.

(1.) Intransitive verbs are mostly thus used transitively when there is some repetition involved.   The repetition may be, 1, of the verb, by giving the same sense with the verb to the object; as, "To *run* a race." "To *live* a *life.*"   It may be, 2, of the subject, thus forming what is usually called, in other languages, a reflective verb; as, "It *repenteth me*, that I have made them." "*Flee thee* away into the land of Judah."

This use of reflectives belongs to the whole family of the Indo-European languages; passes into the Gothic family; thence, through the Saxon, into the English.   Naturally, it belongs to the more ancient usage of the language, and is fast becoming obsolete.   But the censures of grammarians on such expressions, the present state of philology condemns.

(2.) Expressions, passive in form, but not in sense, are derived from the same source.   In the Gothic family of languages, some verbs are conjugated with the auxiliary "to have," and some with "to be."   In the older forms of English, this custom was retained, and has not become obsolete.

e. g.: "I *am* come." "I *was* gone." "I *am* grown." "I *was* fallen." "What is the cause, wherefore ye *are* come." We may substitute "have" and say, "I *have* come." "I *had* gone." "I *have* grown." "I *had* fallen." "What is the cause, wherefore ye *have* come." But a part of the sense is thus lost.   The idea is that of a state, or condition, and not of a momentary act.   The verb "to be" expresses a state, as the verb "to have" cannot.   Such forms are needed, accordingly, for expressiveness.

In parsing such expressions as "am come" take the two words together, as one verb, and call it a verb, used abnormally, passive in form, but not in sense.

2. A verb, intransitive in both form and sense, does not take the objective case; as, "He walks." "He waits."

Substantives, which are objects in a sentence, whose verb is intransitive, require a preposition expressed or understood; as, "He waits *for* you."

SUBSTITUTION must be applied when an intransitive verb would be incorrect; as, "He *grows* apples." This is incorrect.   Substitute "raise" or "cultivate": as, "He *raises* apples."

3. A verb, transitive in both form and sense, does not admit a preposition before its object.

If a preposition be admitted, the verb ceases to be transitive; as, "I will not allow *of* it." "Of" is to be erased; as, "I will not allow it."

4. The passive voice must take for its subject the object of the correspondent transitive verb.

e. g.: (Transitive) "They offered a book to me." (Passive) "A book was offered to me." It would be incorrect to say "I *was offered* a book."

Obs.—The passive form often takes, by abnormal use, the function of a copulative verb. See Rule 3d. *e. g.:* "They named him Emperor." "He—was named—Emperor."

5. A transitive verb may govern two substantives in the objective, where the supply of Ellipsis would not furnish a preposition, or where the two are not in apposition.

This rule is derived from the great family to which the English belongs, and results from the fact that a transitive active verb may have two objects, one immediate, and one remote. In English, it is applied, mostly, to infinitives; as, "I told *you to go.*"

6. The verb "let" governs the objective case.

7. A neglect of the objective in relatives must be carefully avoided, as a prevalent and pestilent error; as, "Whom did you see?" not "*Who* did you see?" "Whom did he marry?" not "*Who* did he marry?"

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RULE 9.—A preposition governs substantives, which are its objects, in the objective case, and connects them by relations to the verb, or to some other word in the sentence; as, "Science enlightens the minds *of* men."

Obs. In parsing, the relation need not be stated, unless to bring out some important idea, but simply the government. Views of relations will be found almost as various as the minds of pupils and instructors.

SPECIAL RULES.

1. Prepositions are frequently understood, and in parsing must be restored by the supply of Ellipsis.

e.g. (1.) After the adjective, "like," the preposition "to," is understood, and requires the objective case; as, "He acts like *me*,"="He

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acts like *to* me ;" not, "He acts *like I* did." If there be two sentences, there must be, of course, a conjunction; "He acts *as* I did."

(2.) After *near* and *nigh*, and after many verbs, as *teach, give, go, offer, promise, pay, tell, allow, deny*, and some others, the preposition "to," is understood; as, "Give me a book,"="Give *to* me a book."

(3.) After "ask," "of" is understood; as, "He asked me this question,"="He asked *of* me this question."

(4.) After "wish," "to" or "for," are understood; as, "I wish him prosperity,"="I wish *to* him prosperity."

(5.) Before many substantives in the category of Quantity, as those of TIME, VALUE, WEIGHT, and MEASURE, prepositions are understood, with or without a substantive expressing Quantity ; as, "He was absent *five days,*"="He was absent *during* five days." "The pole was *ten feet* long,"="The pole was long *to the extent of* ten feet;" or, simply, "*To* ten feet." (243, 10.)

2. Prepositions inappropriate to the words and phrases before them, must not be used; as, "The latter is exclusive *of* the former," not "*From* the former." "Confide *in* me."

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RULE 10.—A substantive, in the possessive case, is governed by the substantive possessed, or through substitution, by a preposition understood ; as, "*Peter's* house ;"="The house *of Peter.*"

This rule requires no farther observations than those already made.

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427.   III. REPRESENTATIVE COMBINATION.

RULE 11.—One part of speech may be represented by another, and one used in the office of another.

OBS. 1. Representation prevails throughout language. Thus, a pronoun represents a noun. An interjection represents a verb, with or without other words. A relative represents its antecedent. The relative, "what," ncludes, as well as represents its antecedent. This principle is applied to pronouns in the next Rule, the 12th.

2. When the same word performs the office of two or more parts of speech, there is abnormal use. This principle is applied to the Infinitive and Participle, in the 13th and 14th Rules of Syntax.

3. When a word usually employed in the office of one part of speech, is employed in that of another, there is abnormal use. This transfer of functions belongs to every part of speech, and is applied to prepositions in the 15th Rule of Syntax.

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RULE 12.—Pronouns agree in person and number, with the substantives which they represent, and which are called their antecedents; as, "The men came with dust on *them*." "The Lord *whom* ye seek, shall suddenly come to His temple." This agreement usually extends to gender, also, where there is but one antecedent.

SPECIAL RULES.

1. The agreement, in gender, of pronouns and their antecedents, is general, but not universal; as, "Each of the sexes is to keep *its* appropriate sphere." Where there are several antecedents of different genders, agreement in gender, by one pronoun, is impossible.

2. When the antecedent is a collective noun, designed to express many as one, the pronoun must agree with it in the singular; but when designed to express many, as individuals, in the plural; as, "The Board was divided in *its* sentiments." "The Board were divided in *their* sentiments."

3. When a pronoun has for its antecedents two or more substantives taken together, so as to give a plural sense, it agrees with them in the plural number; but in the singular, when those antecedents are taken separately, and have a singular sense; as, "Father, mother, child, threw *themselves* into the ocean from the burning ship." Here, no conjunctions are expressed, but the sense is plural.

The plural sense is usually given by the conjunction, " and ;" the singular, by " or," " nor," with their reciprocals, expressed or understood ; as, " When attraction *and* repulsion are equal, *they* neutralize each other." " When *either* force *or* law prevails, *it* makes government. When force *and* law are well combined, *they* make good government. Where *it* is neither force nor law *which* prevails, there is anarchy."

There may be the same sense with the conjunctions understood, wholly or in part, or with a substitution giving the same sense ; as, " Valor, courtesy, modesty, threw *their* lustre on him."

"Not the danger, not the tumult, the murderous fire, the exploding mine, was *that* which he feared."

The sense is here, *neither* the one *nor* the other was that which he feared. Yet the conjunctions do not appear.

4. When *each, every, either, neither* are attached to the substantives, the pronoun is in the singular number, by the sense, although the conjunction " and," may be between them.

The reason is, that they are distributives, meaning one of a class ; and the conjunction does not really connect the substantives, but the sentences ; as,

"Every theory of a social contract, and every treatise, and every magazine, and every lecture, *which teaches* that the individual is above society, is pernicious under any settled government. *It* sanctifies rebellion, but not obedience."

In all these rules, the same principle will be observed which is given in all like cases : SENSE *determines use.*

5. A relative pronoun performs both the office of a conjunction, by uniting two sentences ; and that of a substantive, by being a subject or object ;

As, " The book *which* you bought is here." " Which," as a pronoun, is governed by the verb "bought." As a conjunction, it unites the two sentences.

Consequently, when we have such expressions in the old style of English, as *whereof, wherewith, thereof, therewith,* we may parse them in two ways.

As one, we may restore the relative, by substitution ; as the other, we may regard them as adverbial conjunctions.

By substitution:

$$
\begin{array}{lll}
\text{Whereof} & = \text{of where} & = \text{of which.} \\
\text{Wherewith} & = \text{with where} & = \text{with which.} \\
\text{Thereof} & = \text{of there} & = \text{of that.} \\
\text{Therewith} & = \text{with there} & = \text{with that.} \\
\text{Thereupon} & = \text{upon there} & = \text{upon that.}
\end{array}
$$

e.g.: " Let them be as the grass, *wherewith* the mower filleth not his hand."

Here may be abnormal use, in the word " wherewith," which requires the change of substitution. (236.)

Wherewith = *with which* the mower. . . . By this view, the word is composed of a relative pronoun, and a preposition, and may be parsed accordingly.

Or, without substitution, we may parse the word as uniting two sentences. This makes it a conjunction. (Test of Rule 17th.)

The reason is plain by the Rule. A relative performs the office of a pronoun and a conjunction. By the latter mode of parsing, we disregard the first; and, of course, must take the last.

DIRECTIONS.—In parsing relatives, let the learner always draw them out in tabular form, till he has become familiar with their use, according to the following example :

" The man whom we saw has since died."

FULL RELATIVE =

1. ANTECEDENT="*Man;*" { SENTENCE: "The *man* has since died." WORD: *Man*, nominative to *died*, by Rule 1st.

2. RELATIVE="*Whom;*" { SENTENCE: " We saw *whom*." WORD: *Whom*, objective after *saw*, by Rule 8th.

This process should be carefully and especially applied with all *contracted* relatives.

Every contracted relative should be tabulated, till every difficulty is conquered, according to the following example :

" These are what I wanted."

WHAT = (Contracted Relat.)

1. ANTECEDENT="*The things;*" { SENT.: "These *are the things*." WORD: *Things*, predicate after *are*, by Rule 3d.

2. RELATIVE="*Which;*" . . . . . { SENT.: " I wanted *which*." WORD: *Which*, objective after *wanted*, by Rule 8th.

If the sense were singular, the antecedent would be *that;* or *that thing.*

RULE 13.—A verb in the infinitive mood is used as a substantive, under the rules for substantives, and as a verb under those rules for verbs which are not limited by the word, "finite;" as, "To be good is to be happy."

The infinitive is used for two parts of speech, under the 11th Rule.

The infinitive is explained discordantly by different grammarians, and is usually an obscure subject to learners.

The rule just given will be found to cover the conditions of the infinitive, both in the English, and in other languages.

By applying the rule for himself, the pupil can form a correct and complete view of the infinitive in his own mind, and without dependence on any other.

Let him simply look along the Rules of Syntax, and see what are the rules for substantives, and what are the rules for verbs, not limited by the term "finite." Thus:

The rules for substantives are

The 1st., that a substantive may be a subject before a verb.

The 3d,   "   "   "   predicate after a copulative verb.

The 4th,   "   "   "   in apposition.

The 8th,   "   "   "   an object, after a transitive verb.

The 9th,   "   "   "   an object after a preposition.

The 19th, "   "   "   in the case independent.

Consequently, an infinitive may be:

1. The subject of a verb; as, "*To improve* is pleasant."

2. The predicate after a copulative verb; as, "He is *to go*."

3. In apposition; as, "His desire is *to hear, to scoff,* and *to condemn.*"

4. An object after a transitive verb; as, "They wish *to learn*."

5. An object after a preposition; as, "He was *about to depart*."

6. In the independent case; as, "Oh! to fall, to die! this is more than life!"

The rules for verbs, not limited by the term "finite," are:

The 3d., that a verb, copulative, takes the same case after as before it.

The 8th., that a verb, transitive, governs a substantive in the objective case.

Consequently, an infinitive, in its office as verb, may:

1. As a copulative, take the same case after as before it; as, "You thought *him to be whom?*" "Him," and "whom," are in the objective before and after "to be."

2. As a transitive verb, govern a substantive in the objective case; as, "He has gone *to call him*." "Him," is governed by "to call."

RECAPITULATION.

The INFINITIVE as

SUBSTANTIVE may be:
1. A subject to a finite verb.
2. A predicate.
3. In apposition.
4. An object for a transitive verb.
5. An object for a preposition.
6. In the independent case.

VERB may:
1. Take the same case after as before it, (when copulative.)
2. Govern a substantive, (when transitive.)

These are the conditions of the infinitive, as shown by the application of Rule 13th.

We are now prepared for

SPECIAL RULES.

1. The sign of the infinitive (which is TO) is omitted after some verbs; as, "I made him *stay*,"="I made him *to* stay."

(1.) The verbs which permit the omission, are MAKE, SEE, HEAR, FEEL, NEED, (with the negative) BID, DARE, LET, with some others, such as *have, observe, perceive;* as, "You *need* not *go.*" "It is well *to have* a man's mind *move* under the rule of conscience." (390, 3.)

(2.) The same omission is made where repetition is to be avoided; as, "Do you wish to go or *stay ;*"="or *to* stay."

(3.) In parsing, this Ellipsis must be supplied, in whatever way it may occur.

2. The only government for the infinitive is the same as for any substantive, viz.: by a transitive verb, or by a preposition expressed or understood; as, "I wish to go." "What went ye out to see?" "What went ye out *for* to see?"

No such departure from all grammatical principle is allowable as to say, that an infinitive is governed by an adjective, or intransitive verb. It is grammatically impossible.

3. Whenever the verb of the sentence is intransitive, and the infinitive is under government as an object in the objective case, a preposition must be supplied, if not expressed.

This preposition to be supplied, is, in English, "for," or some equivalent.

The reason for this rule lies·in the derivation of the English through the Saxon, from the Gothic family of languages, (159,) and in the fact that the law of structure in the English is drawn also from that family. (160.)

In that family, the infinitives ended originally in *n*. "To sing," is in German, *Singen;* in Saxon, *Singan.*

When these verbs came to be used in English, it was found needful to drop the infinitive termination, *n*, and to substitute a particle before the verb. The particle selected was "to." Thus, instead of saying, "I love singan," or "I love sing," our ancestors said, "I love *to* sing."

But whenever there was no transitive verb to govern this infinitive, they inserted the preposition "for," or some equivalent; as, "What went ye out *for* to see?"

In the course of time, this preposition came to be understood, and not expressed, just as "thou," is understood, but not expressed in the imperative. We say, "Bring me a glass of water," but not "Bring *thou to* me a glass of water." "Thou" is understood. "To" is understood.

But in parsing this preposition, left out by Ellipsis, but belonging to the old use, and required by the genius of the language, must be supplied; just as in parsing "bring," in the sentence just given, we must supply "thou;" and in parsing "me," we must supply "to."

In the sentence, "I am anxious *to learn*," the infinitive is governed by "for," understood.

4. The particle "to," does not govern the infinitive. It is simply a part of the verb, as·much so as if it were in the body, or at the end of the verb.

e. g.: To sing=Saxon, Sing-*an ;* German, Sing-*en.*

5. When the verb of the sentence is transitive, and has two objects, of which the infinitive is one, that verb may be regarded as having two objectives, (Special Rule Syntax, under Rule 8th,) or a preposition may be supplied; as, "I want you *to stay*." The verb "want," is transitive, and governs both "you" and "to stay;" or, "to stay," is governed by "for," understood.

The same process is to be applied as to all substantives. *e.g.:* We may parse the sentence, "Give me a book," by saying that "give" governs two objectives; or by saying that a preposition (to) is understood before "me." In like manner, we may parse "to stay," by the rule for two objectives, or by a preposition understood.

Directions in Parsing the Infinitive:

Till the learner is familiar with the infinitive, he should draw out, in tabular form, the parsing of any one that may be in his exercise.

e.g.: "He is about *to leave* me."

| Infinitive, "TO LEAVE," as, | SUBSTANTIVE, | is an object, governed by "about." Rule 9th. |
| | VERB, | is transitive, and governs "me." Rule 8th. |

"To see the painting is to praise the artist."

| Infinitive, "TO SEE," as, | SUBSTANTIVE, | is a subject of the verb "is;" nominative by Rule 1st. |
| | VERB, | is transitive; and governs "painting," by Rule 8th. |

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RULE 14.—Participles are used as adjectives, under the rules for adjectives, and as verbs, under those rules for verbs which are not limited by the term "finite." As adjectives, participles, like other adjectives, may be used as substantives; as, "The man was *driving* a horse." "Fast *driving* is often dangerous."

In the first example, "driving" is used as an adjective, a predicate qualifying "man," under Rule 5th, and as a transitive verb, governing "horse," under Rule 8th.

In the second example, it is used in the office of a substantive, subject of the verb "is," and in the nominative case by Rule 1st.

The same remarks apply here as under the infinitive.

By applying the rule, the true theory of the participle, in the English, and in all languages, can be understood.

The same word is used in the offices of three parts of speech, by Rule 11th, viz.: of the verb, adjective, and substantives.

In the office of adjectives, the rule applied to participles is the 5th; consequently, a participle in the office of an adjective, may qualify a substantive as predicate or as epithet; as, "The lion was *raging*." "A *raging* lion leaped out."

In the office of a verb, the rules for participles not limited by the term "finite," are the 3d and 8th, consequently a participle, in the office of a verb, may

1. As a copulative, take the same case after as before it; as, "Man, *being* an animal, is moved by the passions of animals."

2. As a transitive verb, it may govern substantives in the objective; as, "He was *guarding* the door."

In the office of substantives, the rules applicable are the same that were named for the infinitive, with the addition of the 6th and the 10th.

Consequently, a participle, in the office of a substantive, may be:

1. The subject of a finite verb; as, "*Improving* is pleasant."

2. The predicate after a copulative verb; as, "Seeing is not *believing*."

3. In apposition; as, "*Seeing, beholding, viewing*, is not believing."

4. An object after a transitive verb; as, "I want *doing*, not *talking*."

5. An object after a preposition; as, "Go *to* your *writing*."

6. In the independent case; as, "Oh! the *swearing* and the *drink-ing!*"

7. The subject of an adjective; as, "Good *willing* helps good working."

8. The subject of an article; as, "The *working* is the *waiting*."

9. It may also put another substantive into the possessive case, by Rule 10th; as, "A man's *walking* may be his *resting;* and his *sleeping* under a night-mare may be his *toiling*."

This whole list is simply the statement that a participle, in the office of a substantive, may be used in all respects like any other substantive.

Special Rules.

1. The Present Participle of a transitive verb may be used only in the office of a substantive, and thus be followed by a preposition; as, "In *keeping of* them, there is great reward."

This is the case when an article or adjective is attached to the participle; as, "It was an outrageous *breaking of* the law."

2. The past tense should not be used for the past participle; as, "I have ridden," not "I have rode": nor the past participle for the past tense; as "I *saw* him," not "I *seen* him."

Directions in Parsing the Participle.

Till the learner is familiar with the participle he should draw it out, when parsing, in tabular form.

e. g.: "There is something shameful in *telling* falsehoods."

The participle "TELLING," as,	SUBSTANTIVE,	is an object to the preposition "in." Rule 9th.
	VERB,	is transitive, and governs "falsehood," by Rule 8th.

"Jones was diligently *cleaning* his musket."

The participle "CLEANING," as,	ADJECTIVE,	qualifies "Jones" as predicate. Rule 5th.
	VERB,	is transitive, and governs "musket" by Rule 8th.

RULE 15.—A preposition without a governing word is used as an adverb, or is a separable particle of the verb; as, "He was rising *up* when I came *in*." "He staid *over*."="He *over*staid."

This rule is an application of the 11th. A word ordinarily used in the office of one part of speech is employed in that of another.

428. IV. TWO SIMPLE SENTENCES CONNECTED.

1. *Both Expressed.*

RULE 16.—Conjunctions connect two sentences, and show the relations between them; as, "*Though* thou shouldst bray a fool in a mortar among wheat, with a pestle, *yet* will not his foolishness depart from him."

Conjunctions, also, may connect the parts of one simple sentence ; as, " The bird *and* its mate formed a pair."

SPECIAL RULES.

1. Conjunctions, which connect the parts of a sentence which is regarded as simple in parsing, require the words they connect to be under similar grammatical construction, or relation.

By "a sentence which is regarded simple in parsing," is meant, one in which we consider but one verb, whether another or others be or be not understood; as, " Light, heat, *and* impulse *are* a triad of forces." " He *acted* bravely, wisely, and justly."

By "the parts of a sentence " are meant the parts of speech other than the verb, and also phrases or collections of words within what is viewed as a simple sentence; as, " I know him to be fearless in danger, *and* merciful in victory." The conjunction "and" here connects "*to be* merciful in victory," which is a phrase or collection of words, with "to be fearless in danger." In the first of the examples, in the last paragraph, the nouns "light," "heat," "impulse," are connected by the conjunction "and " once expressed, and once understood. In the second example, the adverbs "bravely," "wisely," "justly," are united in the same manner.

The "parts of speech other than the verb" are known from the list of the parts of speech.

By "similar grammatical construction " is meant, that nouns and pronouns so connected will be in like cases by the same relations: that adjectives will qualify alike; articles limit; adverbs modify; and prepositions govern; all, alike. Each of them, being connected in what is regarded as one sentence, by a conjunction, to a like part of speech, will have the same construction with its mate, and be under the same relation to some determining word.

For example, in nouns and pronouns:

"Tompkins AND Smith are tentmates." Both subjects.

"The man was a thief AND liar." Both predicates.

"Brown's AND Wilkin's trunks came." Both possessive.

" I saw both him AND her." Both objective, by verb.

"Hail! danger AND death!" Both independent.

"It is the light of joy AND peace." Both objective by preposition.

The same construction would follow with *either—or*, and *neither—nor*, except that the singular number would be imposed by the sense; as,

"*Either* James, *or* John, *or* Caroline, *is* in the next room."   Here, all are subjects to the same verb, but the verb is in the singular number, by the sense.

In Adjectives:

"The man was *great, brave,* AND *modest.*"   These all qualify "man."

In Adverbs:

"He wrote *calmly* BUT *forcibly.*"   They modify one verb.

In Prepositions:

"He went *up* AND *down* the stairs."   The two prepositions govern the same substantive

In Conjunctions:

"His composition, THOUGH deep, was YET clear; *and* THOUGH gentle, YET not dull."

The same principle extends even to interjections.   Although they have no grammatical construction, they come under like relations; as, "They shall not lament for him, saying, *Ah* Lord! OR *Ah* his glory!"

It should be observed that the rule only requires that the sentence shall be *regarded by the speaker* as one, and as having but one verb.

It must not be forgotten, however, that the verbs omitted by Ellipsis in all these examples can be restored, and usually a verb, and hence a sentence, for every conjunction; as, "He wrote calmly, but (he wrote) forcibly."

The principle thus shown is, that ELLIPSIS, in such cases, implies that the speaker intends *similarity of construction.*   Ellipsis, therefore, requires it, as implied in *the sense* given.

This prepares for the second special rule.

2. Conjunctions, which connect two or more simple senten-ces, one or more of the verbs being omitted by Ellipsis, require the verbs which they connect to be under like grammatical construction, by having the same moods and tenses; as, "Can-dor is *to be approved and followed.*"

The same principle is here applied: Ellipsis requires similarity of construction.   He who makes the sentence, with such Ellipsis of the verb declares that he intends similarity of construction.

3. But where conjunctions connect two or more simple sen-tences, without any Ellipsis of their verbs, similarity of con-struction is not required.   The moods and tenses of verbs, and the cases of nouns and pronouns, may then be the same, or may be different.

Thus, the mood in one sentence may be indicative, or potential, or

subjunctive, or imperative, and each with the indicative, or potential, or subjunctive, or imperative, in the other.

The tense in one may be past, or present, or future, and each with a past, or present, or future, in the other.

The attention of those who desire to understand Grammar is earnestly invited to this Rule, and the two before it.

Grammarians, following Murray, have laid down this strange rule:

"Conjunctions connect the same moods and tenses of verbs, and cases of nouns and pronouns!"

What must be the effect of such a rule on the mind of a student in grammar, when he finds it contradicted on the pages of every book, and in the sentences of every conversation!

It has caused great perplexity. The moods and tenses in sentences connected by conjunctions may happen to be the same. That depends upon the sense. In some instances they *cannot* be the same. The very meaning of the moods demand that they *shall* be different. *e. g.:* "Love not sleep, *lest* thou come to poverty." Here, in one sentence, is the imperative, and in the other, the subjunctive. "If you *are* sure that he *was* there, I *will pardon* him." Here are three verbs in three tenses—present, past, and future. The absurdity is yet greater, to demand that the cases of nouns and pronouns shall be alike, in the sentences which conjunctions may connect.

Explanations for the Subjunctive Mood, with its History.

429. As the subjunctive mood requires conjunctions, expressed or understood, the use of the subjunctive will now be explained.

430. To understand the use of the subjunctive mood in English, a distinction must be made between a subjunctive in *sense,* and a subjunctive in *form.*

431. A subjunctive in *sense* always exists, where, of two sentences, one is made conditionally dependent on the other ; as, "If there be a severe winter, the harbor will be frozen." The second simple sentence here is depend*ent* on the first ; and the first, which is depend*ed on,* expresses a condition for the second.

432. Of these two simple sentences, forming one conditional compound sentence, that one which expresses the condition is called the *antecedent;* that which expresses the conclusion, drawn from the condition, is the *consequent.* Thus, in the example just given, the first simple sentence is the antecedent, and the second the consequent. If we reversed their situations, their names would be the same—those names being determined by the SENSE, and not by the position.

433. In contrast to the subjunctive sense, stands the indicative sense. The indicative, as we have seen, is simple declaration. The indicative declares a fact. "He *is* in the room." "I saw him." "I *will speak* to him." The verb in such a case, does not, by its meaning, necessarily require a second and simple sentence to follow. The indicative sense is positive and definite ; the subjunctive, contingent and indefinite.

434. This indicative *sense* is expressed in English by two moods—the indicative and the potential. Both declare. Two ideas are to be declared : one, EXISTENCE or ACTION ; the other, the CAUSE of the existence or action. The indicative mood expresses the first, and the potential mood the second ; as, (indicative) "He *works*"; (potential) "He *can* work."

435. By substitution, a potential can be reduced to an indicative mood without changing the sense ; as, "He *can* work."="He *has* the *power* of working."

Thus, the indicative *sense* is represented in English by two moods—the indicative, and the potential.

436. We can now see what are the conditions of language for which the moods, in English, are provided.

Let A represent any subject, and C any predicate, in any simple sentence ; and D any subject, and F any predicate in any consequent second and dependent sentence ; then, for the indicative sense, we shall have this expression :

1. A IS   C, INDICATIVE MOOD. ⎫ INDICATIVE
2. A is the CAUSE of C, POTENTIAL MOOD. ⎬ SENSE.

For the subjunctive sense, we shall have this expression :

ANTECEDENT.   CONSEQUENT.

If A be C, then D is F.   SUBJUNCTIVE
SENSE.
Conjunction   Conjunction
of   of
CONDITION.   INFERENCE.

The distinction of the subjunctive from the indicative sense is thus apparent.

437. The place for the subjunctive is in that antecedent. The subjunctive belongs to the condition—the supposition—the hypothesis : that is, to the antecedent ; and not to the inference—the consequence—the conclusion : that is, not to the consequent.

The term subjunctive gives the same view. It is the mood of a verb, which requires a second verb, and thus a second sentence to be, not *con-joined*, but SUB-*joined*, as dependent, and as inferential. *Subjoining* moods are in all languages. They receive various names. They all imply such use of the verb as to demand a second sentence.

Such is the subjunctive in *sense*.

438. The subjunctive, in *form*, is that particular mood as given in the conjugation of an English verb. It has been already explained, and shown to L , in English, the simple form of the verb, as that appears in the plural.

Such is the distinction between the subjunctive, in form, and the subjunctive, in sense.

439. In determining *rules for using* the subjunctive form, in English, it is useful to look into the history of that mood. The learner or reader will gain from the history some valuable hints in the study of other languages, and of his own ; with indirect assistance in writing or speaking, beside direct assistance in parsing.

In the form just given by letters of the alphabet, there is seen a case in language, that of two sentences conditionally dependent, for which some provision is necessarily required.

In the Indo-European languages, this case was early provided for. A separate form of the verb was made for the subjunctive sense. Usually, it was made by changing the vowel of the verb, and very frequently by inserting the vowel i or e. In Greek, for example, the letter i is subscript, as seen in the " subscript iota." At the same

time, provision was made, not only for sentences dependent, conditionally and inferentially, but for all dependent sentences—for all cases in which a verb in one sentence necessarily implied that a second verb should follow in a second sentence. In many of these, the vowel ı was united with o, as may be seen in the Greek Optative. Whoever will look at the moods which require a second sentence, in Sanscrit, Greek, or Latin ; in the German, or any of its branches ; in Italian, Spanish, or French, will see these modifications. He will be able to detect the subjoining moods, by what we shall afterwards call a head vowel, usually i, but sometimes e. Compare, for example, in Latin, *sunt*, and *sInt ;* in French, *sont*, and *soIent ;* in Italian, *sono*, and *sIanò ;* in Spanish, *son*, and *sEan ;* in German, *sind*, and *sEIen ;* in Greek, ειοι, or εντι, and ειησαν ; or εστε, and ειητε ; in Sanscrit, SANTI, and SYUS ; or in the second person, STHA, and SYATA. It will be seen that in passing from the indicative to the subjunctive sense, men have been led, by reason or nature, to insert such vowel sounds.*

But when the present English came to unite the Gothic in the Saxon, with the classic branch in the Greek and Latin, the Gothic form of the subjunctive was found cumbrous. In its place, we gradually adopted the simple form of the verb, as seen in its plural (387, 3) ; as, " *Were* he to arrive to-morrow, I should be glad." " If he *come* now I will meet him." This had the advantage also of allowing the potential auxiliary to be understood ; as, " We shall catch him, though he *run*."=" Though he *should* run."

At first, this *form* of the subjunctive, and the subjunctive in *sense*, were identical; just as now, the imperative in form, and the imperative in sense, are identical. This is seen in the oldest writers of our language.

This perfect identity slowly ceased. At the time of Elizabeth, and of King James I, of England, it was not thought necessary to use the subjunctive in form, even with two dependent sentences, when an indicative sense—a positive declaration—was intended in the antecedent. In the old writers, a fine discrimination is shown.

e. g. : " Though He *was* rich, yet, for your sakes, He became poor." Here, the subjunctive in *form* is not used in the first sentence, because the intention is to declare the fact, as admitted, that " He *was* rich." This makes an indicative sense. The subjunctive *sense*, however, is made by a second and dependent sentence being intended. The indicative *sense* prevails, and the subjunctive *form* disappears.

" Though He *were* a son, yet learned He obedience by the things that He suffered." Here the subjunctive is used, because no indicative sense mingles with it.

This same discrimination is still shown, even by present usage ; as, " If he *be* in the room, I will find him." The idea is that of contingence and uncertainty. It is uncertain whether the person is in the room or not, so that there is no indicative sense. Again : " You say that he is in the room. Well ! If he *is* here, I do not care." Here there is an indicative sense. He is admitted and asserted to be in the room. This indicative sense prevails, and the subjunctive, in form, disappears.

The present usage for the subjunctive should be kept in accordance with this principle. Hence arises one part of the rule for using the *form* of the subjunctive mood in English.

When only a conditional dependence of two sentences is expressed, we may use, in the antecedent, the subjunctive *form*.

440. The same principle applies to the expression of *time*. Where there is a subjunctive sense, the time is indefinite. We express a mere inference of one proposition from another. Where there is an indicative sense, the time is definite, because there is positive declaration, and it is, by the sense, past, present, or future.

Thus, giving the subjunctive sense, we can say " Were there a triangle, there *would*

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* Even our English subjunctive of the verb " to be " has the vowel E ; as, " If I bE ;" " If I wEre ;" compared with " I Am ;" " I wAs."

be two right angles." "If there *be* a triangle, there *are* two right angles." "If there *shall be* a triangle, there *will be* two right angles." These are but different expressions of one idea. In the first, the form of the tense is past; and in the second, present; and in the third, future. But the *sense* is really indefinite. It is true at *any time*, that a triangle contains two right angles. This is but the same fact which we have seen thus far throughout language. There may be a form without the sense belonging to the form, as a plural form but singular sense, or the reverse; an intransitive form but a transitive sense. So in this case, the form of the tense implies past, present, or future time; but the sense, time indefinitely.

Giving the indicative sense, we say "There *was* a triangle on the paper." "There *is* a triangle." "There *will be* a triangle." "There *can be* a triangle." "There *could have been* a triangle." We declare and assert definitely about the time.

441. Hence the old and the best authorities have used the subjunctive, in form, to express time indefinitely in the antecedent.

Usually, the past tense of the subjunctive form is used for indefinite time, though the present is not improper; as, "*Were* he industrious, he would succeed." "If he *be* industrious, he succeeds." or—"He will succeed."

442. This preference of the past tense for indefinite time leads to the use of that tense, where a potential mood, in *form*, but with subjunctive *sense*, is in the antecedent; as, "*Could* he but sleep, we might expect his recovery."

We thus arrive at a second part of the rule for using the subjunctive form, where two sentences are connected conditionally.

It should be used, and commonly in the past tense, to express time indefinitely; but the indicative or potential, where time is expressed definitely.

443. It will be at once seen that if the consequent express future time definitely, then the past tense of the subjunctive cannot be used; as, "If he *be* industrious, he *will* succeed," not, "If he *were* industrious." "If there be no rain, there *will* be fireworks."

The subjunctive form is here used in the antecedent, by the first part of the rule—by the conditional dependence of two sentences. It is kept from the past tense by the definite expression of future time, in the consequent.

Such is the use of the subjunctive, as fixed by the usage both of the oldest, and also, of the best authorities.

444. But Murray, and authors who follow him, limit the subjunctive to the expression of contingency and futurity.

To this innovation has been added that of custom. There are many persons who do not use the subjunctive form in writing or speaking. It is even thought, by many, to be fast disappearing from the language.

But all who wish to preserve this language from corruptions and innovations (which are changing it too fast) should use the subjunctive in form, in the cases just given, *until general and good usage shall distinctly forbid it.* Languages must change, and all that their firmest guardians can do is to aid them to change slowly. In language, usage, once settled, is to be rule and law.*

The explanations, and the history of the subjunctive, prepare for the Rule.

445.   SPECIAL RULE FOR THE SUBJUNCTIVE.

RULE 4.—When a conditional dependence of two sentences is expressed simply, the antecedent takes the subjunctive mood

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* "Jus et norma loquendi."

in form; when with indefinite time, commonly the past tense of the subjunctive; but with the assertion of a fact, the Indicative or Potential.*

446. In parsing, the subjunctive in form can always be known. The subjunctive in sense need not always be included in parsing, since the object should always be to make the process easy and simple.

But where the subjunctive in sense is included, the mode of parsing will be as indicated in the following example :

"If he cannot obey, he cannot command."

"Cannot obey" is by *form*, in the potential mood, according to its definition (385.) It is by sense, subjunctive, because a second and dependent sentence is subjoined.

447. Some examples of the use of the subjunctive follow:

In parsing them, the pupil may consider the simple sentence in which the subjunctive form appears, as the antecedent; and that which contains an indicative or imperative sense, as the consequent.

448. If he wish to go farther, and either to make sentences himself, or to correct sentences wrongly made, he may refer to the note;† to the Appendix, and to the Fourth Part of Grammar, which treats of the correct formation of sentences.

449. Frequently, what is thought the subjunctive, is the potential, with the auxiliary omitted.

EXAMPLES OF THE SUBJUNCTIVE.

"If I *were* to advise him, he would be offended."

"He will not be acquitted unless he *make* acknowledgment."

"Though He *slay* me, yet will I trust in Him."

"If thou *give* thy soul the desires that please her, she will make thee a laughing-stock to thine enemies."

"Thou couldst have no power against me, except *it were* given thee from above."

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* The remarks on the subjunctive need simply to be read in review, as introductory to the rule, but the rule itself is to be carefully remembered and put in practice.

† The key to all possible formations of sentences is found in the conjunctions and relatives.

In examining these in the English, and in all languages, we find that all sentences come, at last, to two forms: 1. The ASSERTIVE, or independent, usually named the categorical, as A is C; 2. The INFERENTIAL, or dependent, usually named the hypothetical, as if A be C, then D is F.

The Inferential may be divided under two heads: the Conditional, as, *If* A be C, *then* D is F; and the Disjunctive, as, *Either* A is C, or *D* is F. But the second is reducible to the first. For example, the Disjunctive, "It is *either* day *or* night" is equivalent to the Conditional, "*If* it be *not* day, *then* it is night."

If we now go beyond these classes to all conceivable ways of combining two *dependent* sentences, in any and every language, with every possible use of conjunctions

" Love not sleep, lest thou *come* to poverty."

" If He *do* but touch the hills, they shall smoke."

" Whether he *succeed* or not, his intention is laudable."

This is equivalent to

      1. If he do succeed, his intention is laudable.

      2.   "   not "   "   "

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RULE 17.—Conjunctions uniting two or more sub-stantives, singular, by "and" give the plural, and by "or" "nor" the singular number, when agreement with the verb, pronoun, or adjective, is required.

e. g.: "The sun and moon *are* heavenly bodies, *which* act by fixed laws." "The sun, *and* moon, *and* earth; the farthest star, *and* the smallest atom, *these all* feel the same undulations." "Emission, *or* undulation; *this*, or *that*, is to be the theory."

In this rule, the same principle is seen which applies throughout language. The *sense* determines use.

SPECIAL RULE.

Each, every, either, neither, when attached to substantives, require a singular verb, even when the conjunction "and" may

and relatives, we find that all are reducible, in sense, to the conditional form : If A be C, then D is F.

e.g.: 1. "Reprove not a scorner, *lest* he hate thee."="*If* thou wouldst not be hated, do not reprove a scorner."

2. "Study, *that* you may improve."="*If* you would improve, you should study."

3. "Unless you speak the truth, we cannot decide."="*If* you do not speak the truth, we cannot decide."="*If* we are to decide, you must speak the truth."

4. "I have surnamed thee, though thou hast not known me."="*If* thou hast not known me, I have yet surnamed thee."

The examples could be extended so as to cover every case. In another part of the course, the demonstration will be found complete. The learner may rest in this important conclusion :

If we represent for any simple sentence, its subject by A, and its predicate by C ; and for any two dependent simple sentences, the antecedent by the same letters, and the subject of the consequent by D, and its predicate by F, then all the combinations of language come back, by the substitution of equivalents, to these forms :

      1. The Assertive ; A is C.

      2. The Inferential ; if A be C, then D is F.

The mature learner, the intelligent reader, the zealous instructor, can apply this principle to examples of the subjunctive.

be between the substantives; as, "Every leaf, *and* every dew-drop, *and* every star *proclaims*, God made me."

The reason of the rule is evident; 1, from the sense of the adjective. *Each, every, either, neither*, are distributive in sense. They represent *one* in a class; 2, from the sense of the conjunction. It does not unite the words, but the sentences, made by repeating the verb; as, "Every leaf *proclaims*; and every star *proclaims*."

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RULE 18.—An interjection has no grammatical construction; as, "Congenial horrors, hail!"

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RULE 19.—A substantive, or word used as a substantive, may be freed from grammatical construction, and is then in the independent case; as, "The signal being given, the broadside was fired."

This rule applies (248):

1. In partial sentential construction; as, "*He being* here, we are ready." ="As he is here."
2. In address; as, "*Friend*, wherefore art thou come?"
3. In exclamation; as, "O, liberty!"
4. In repetition and inversion; as, "My *child!* where is she?"="Where is my *child?*"

This applies, necessarily, to the infinitive, in its use as a substantive; as, "*To confess* the truth, I was in fault."

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OBS.—This subject of Synthetic Syntax Specifically, is only designed, as was said at its beginning, to repeat and unfold what precedes. Grammar is but the repeated application of a few simple principles which do not, and cannot alter.

POSITION.

450. Under Syntax, grammarians usually place the Position, or arrangement of words in a sentence.

It seems, to be there, out of place. In studying a *foreign* language, it is needful to know the rules for Position, under Syntax.

But in one's native language, a sufficient knowledge of position for understanding Syntax is given by Logical Analysis.

A few remarks, enough to prevent obstacles in parsing, will be given.

By the analysis under Universal Grammar, we begin with the ESSENTIAL parts of speech, which are the verb and the substantive.

The place of *the verb*, on which the sentence depends, determines the places of all the other words, in every language.

The possible places of the substantive, when a SUBJECT, are *before*, *in*, or *after* the verb, to which it is nominative. Its natural place, in English, is *before;* as, "James will be here." But it may be *inserted* by a question; as, "*Will* James *be* here?" or it may be *after*, by a question, by a command, by emphasis, or when a predicate; as "*Is* James here?" "Come James." "*Here* is James." "James is a *footman*."

As an OBJECT for a preposition or transitive verb, there are two possible places for a substantive—one after, and one before the governing word. The natural place, in English, is after the governing word; as, "The boy struck *me*." "He ran at *me*." But it may *precede*, as, by emphasis; or, by relatives; or, by the movement of the preposition; or, by question; as, "*Me*, he *restored*." "*Him*, he *hanged*." "I am he *whom* he *struck*." "This is the *place* I went *to*." "*Whom* did you *see?*"

Such are positions for the essentials. The attendants are the adjective and adverb.

The possible places of the adjective, are *before*, or *after* the substantive qualified. The natural place, in English, is *before*, when an epithet, and after, when a predicate; as, "The *great Diana* of the Ephesians." "*Diana*, of the Ephesians, is *great*." But this order may be varied, according to sense and feeling; "*Great* is Diana of the Ephesians." We say in the natural order, "A *dark*, *rolling*, *flashing cloud* was there." or, "A *cloud*, *dark*, *rolling*, *flashing*, was there." or, "A *cloud* was there, *dark*, *rolling*, *flashing*."

The possible place of the adverb, as regards the verb, is *after*, *in*, or *before*. Its natural place, in English, is after; as, "He *fought bravely*." But it may be before, by the demands of sense and feeling; as, "Right *bravely* too, did he fight." It may be inserted between parts of the verb; as, "That was *well* done."

The possible place of the adverb, as regards the adjective, is before, or after. Its natural place, in English, is before; as, "She was *exceedingly beautiful*." But it may be after, by the sense or feeling; as, "She was *beautiful, exceedingly*."

The formative parts of speech follow.

Of those which connect, are the conjunctions and prepositions. One for sentences, one for words.

The possible places for conjunctions, are *before, in,* or *after* the sentences which they connect. Their natural place, in English, is before them ; as, *"Though* you leave me, *yet* I shall see you." But the conjunction may be within a sentence ; as, " I shall yet see you ; " or after ; as, " I shall leave you, *though.*" " Where shall I look, *then ?*"

The possible places of prepositions, are *before,* or *after* the substantive governed. The natural place, in English (as in most languages, and hence their name), is before ; as, " I went *to* London." But it may be after, for emphasis ; as, " Well ! London I went *to;*" or by a relative ; as, " London was the place *which* I went *to.*"

Of those which substitute, are pronouns and interjections.

The positions of pronouns are seen under substantives. --

The possible places of interjections, are *within, before,* or *after* the sentences to which they are attached. Their natural place, in English, is before, or within; as, "O Lord, forgive," or, " Forgive, O Lord." The name, interjection, implies that they are thrown within a sentence. But they may be after ; as, " I heard it, *alas !*"

The article remains. Its possible places are before or after its substantive. Its natural place, in English, is before ; as, *"The* man." *"The* best man." But it may be after ; *e. g.:* " As a man, he was *the* best."

Such is Position. The pupil will see, by these remarks, that he will understand Syntax more completely, by Logical Analysis, and by attending to the sense, than by details crowded on his memory. The demands of sense and feeling require the words to take a great variety of positions.

451. The true place of the subject of Position, is in the Fourth Part of Grammar—Prosody. There we learn the representation of sentences. There we study the possible position of words, that we may learn how to make sentences with variety and beauty. But for parsing, under Syntax, the subject is of little use.

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452. *The tenth attainment consists in ability to apply the rules of Synthetic Syntax Specifically to any sentences made according to the correct use of the English language, or to the correction of any sentences wrongly made.*

The previous explanations, and the Special Rules just given, are to promote this attainment.

DIRECTIONS.—Apply Logical Analysis to each sentence in the form given under Universal Grammar. If there be abnormal use of a sentence, give *substitution* or *transposition,* or the *supply of Ellipsis,* as required, so as to bring out the sense. If there be abnormal use of a word, put a dot under that word in the analysis. Complete, orally, the details of Logical Analysis, if required.

Then parse, analytically, as before, both generally and specifically. Parse, synthetically, by applying the Rules of Syntax both generally and specifically.

Example : " If the few be but the brave, they can conquer the many."

LOGICAL ANALYSIS.—The analysis (on the board, slate, or paper) shews there are two simple sentences, because two finite verbs. Both are expressed.

There is abnormal use of the sentence, by Ellipsis. The conjunction "yet," as the reciprocal of "if," is understood before the second sentence.

There is abnormal use of words in the adjectives "few," "brave," and "many." They are used as substantives. They are proved to be so used by these tests. They receive the article : (Test under the 6th Rule, 231.) Two of them, "few" and "brave," are subjects of a finite verb : (Test under the 1st and 2d Rules, 230.) One of them, "many," is the object of a transitive verb : (Test under the 8th Rule, 232.) These Tests show them to be used as substantives. This abnormal use I have indicated by a dot placed under each of these words in the analysis.

The *sense* is now apparent. There are two simple sentences, conditionally dependent, forming, together, a compound sentence.

I am prepared to give the details of the analysis under Universal Grammar, or to proceed with the parsing, as required.

I am required to parse, and to do this by combining, on each word, the analytic with the synthetic parsing.

I am required not to follow the order of the words, but to proceed from the verb, in both directions, according to the order of Logical Analysis.

"Be," analytically, is a verb, finite, copulative ; in conjugation, of the old form ; in mood, subjunctive ; in tense-form, present ; in number, plural ; in person, third.

Synthetically, it agrees with its subject, "few," in number and person, according to the 2d Rule of Synthetic Syntax : "The finite verb agrees with its subject or nominative in number and person."

I am required to prove each point of this statement :

1. It is a verb. For a verb is the word in a sentence which unites the whole sentence, and asserts existence or action, always of a subject, and with or without an object : (Definition 183, 3.)

This so asserts and unites this sentence, and is, consequently, a verb.

2. It is finite. For a finite verb is a verb used normally, and not as an infinitive nor participle. This is so used, and thus is finite. Also, it is not in the form of the infinitive nor participle, and is, therefore, finite.

3. It is copulative. For a verb, used as a copula, is copulative. This is so used, and hence is copulative. Also, it is the substantive verb, and so copulative.

4. Its conjugation is in the old form. For this is shown by the table of conjugations, viz. : *am, was, been.* It does not form its past and past participle in *d*, or *ed.* Consequently, it is of the old form of conjugation, commonly, but less correctly, called irregular.

5. The mood is subjunctive. It is subjunctive both in sense and form. It is subjunctive in sense because it is in the antecedent of two sentences conditionally dependent, without any indicative sense or assertion of fact : (Special Rule, 445.)

It is subjunctive in form, as shown by the conjugation of the verb "to be," through all the moods and tenses. Also, it expresses time indefinitely. Hence, the mood is subjunctive. I am prepared to state the reason for the rule, if required. (440.)

6. The tense-form is present. The form is determined by the conjugation. That conjugation presents this form for the present tense.

The sense is indefinite time. The dependence of the two sentences is given as existing at any time—past, present, or future.

7. The number is plural. For the number of the verb depends on that of the subject. The subject "few," is in the plural. It is proved to be plural by the meaning of the word "few." It is proved to be in a plural sense, by the pronoun "they," which represents it in the next sentence. Consequently, the number of the verb is plural.

8. The person of the verb is third. The person of the verb depends on the person of the subject. The subject is of the third person. The third person is that which is spoken of. The subject " few " is spoken of. Consequently, it is of the third person, and the verb of the same.

The table of conjugations for this verb would not declare the person. Hence, we determine it by the sense and subject.

I have thus established each point of the analytic parsing.

Synthetically, it agrees with its subject. For that of which the verb asserts, is " few," as shown by the sense. " Few," therefore, is the subject and nominative. Consequently, the 2d Rule of Syntax applies to the relation between " be " and " few."

Thus, all the statements, both of Analytic and Synthetic Syntax, are proved.

The next word in the order of Logical Analysis, is the subject, " few."

" Few," analytically, is by abnormal use, a substantive, as already proved. It is used as a noun, common ; in person, third ; in number, plural ; in gender, common ; in case, nominative.

Synthetically, it is in the nominative case to the verb " be," by the first rule.

Of these statements, I am required to prove only that which asserts that the gender is common.

It is of the common gender. For the gender of substantives, in English, is merely their use as representing one of the two sexes, definitely, or as representing either or neither, indefinitely. The sense here is indefinite, and applies to either of the sexes. When this is the case, the gender is common. It is so here. Consequently, " few " is of the common gender.

The instructor may be here supposed to say that this is sufficient.

By this example, the true mode of parsing can be seen, without the extension of the process to the other words.

EXAMPLES FOR MISCELLANEOUS PARSING, BOTH BY THE WRITTEN AND ORAL METHOD.

" The mind is the man."

" A man is but what he knows."

" The mind itself is but an accident to knowledge ; for knowledge is a double of that which is."

" The truth of being, and the truth of knowing, and the truth of speaking, are one."

" Things, thoughts, and words are perpetually correspondent, each to the other, and by studying one, you may learn the two others."

" What are men's thoughts, but the shadows of things, and what their words, but the shadows of thoughts !"

" What is language but the outward representation of thought, and what is thought but the inward representation of fact and law !"

" God puts his thought into the world by word ; but man, by word, puts the world into his thought."

" The symbols of Algebra are signs, for a language, outwardly. The figures of Geometry are signs for conceptions, inwardly. He is the per-

fect mathematician who can turn every combination of symbols into conceptions, and every geometric conception into algebraic expression."

Aristippus said "that those who studied particular sciences, and neglected philosophy, were like Penelope's wooers, that made love to the waiting woman."

"All Sciences present but modes of Existence; and all Arts, of Action. So all speech comes to the sentence; the sentence to the verb; and the verb to Existence or Action. If we look at God; He is, and He works. So it is with the universe. And thus Existence and Action underlie everything."

"In the Sciences, we consider what is, or what must be, or what ought to be: We consider what is, in Physics; what must be, in Mathematics. We consider what ought to be, as beautiful and good, if within ourselves, in Ethics; if without ourselves, in Aesthetics. To Aesthetics belongs the direction of all the fine arts."

The first of these deals with the indicative mood; the latter with the potential and imperative.

"The perfect philosopher is not he who relies on observation only, to see what nature is; nor he who looks to his thoughts only, to know what nature ought to be; nor he who uses his language only, whether that of mathematics or logic, to say what nature must be; but he who uses all these methods, and by each one, assists the others. His mind is contracted, who cannot rise to this level."

"He who would study science only by Induction, is like a musician with a harp, who would cut two-thirds of the strings before he began to play. So is he who would take Deduction singly, without observation, and spin the world from his brain. So is he who relies on Representation only in his symbols and syllogisms. A good musician uses all his strings."

"The pleasures of human affections are greater than those of the senses: but the pleasures of knowledge exceed those of all affections, but such as are divine."

"The mind of man is raised by knowledge above the confusion of things, where it may have the prospect of the order of nature, and of the error of men."

"In aspiring to the throne of power, the angels transgressed and fell. In presuming to come within the oracle of knowledge, man transgressed and fell. But in pursuit towards the similitude of God's goodness, neither man nor spirit ever has transgressed, or shall transgress."

"He conquers twice, who, even in victory, overcomes himself."

"In desire, even swiftness is delay."

"Fortune makes him a fool whom she makes her darling."

"A man dies so often as he loses his friends." 9

"The smallest hair casts a shadow."

"He who injures one threatens a hundred."

"He of whom many are afraid, ought, himself, to fear many."

"In revenge, even our haste is criminal."

"When men are in misfortune, if we do but laugh, we offend."

"Lock and key will hardly keep that secure which pleases everybody."

"There is no situation so good, but that there is something wanting."

"It is part of the gift, to deny kindly."

"O life! an age to him that is in misery; and to him that is happy, a moment.".

"The best way to keep good actions in mind, is to refresh them with new."

"Revenge is a kind of wild justice, which, the more a man's nature runs to, the more ought law to weed it out."

"Men ought to find the difference between saltness and bitterness, between wit and malignity. As he who is satirical makes others afraid of his wit, so he needs to be afraid of others' memory."

"Credulity is a magnet, attracting lies."

"A few among mankind are drawn by things themselves; more, by the names of things; most, by the names of their leaders."

"Sound judgment may be lost between the conceits of young men, and the prejudices of old men. In one, the fruit is not ripe; in the other, it is choked."

"Wherever man's body can live on this earth, it must be between the earth's two poles. So is it for his mind. Truth and Duty, by which the mind lives, are never in the extremes, but between them."

"Some persons think that as they recede from what is bad, they are nearer to what is good, and this mistake has caused endless troubles in communities and nations. The movement of man, in matters of truth and duty, is not in a straight, but like that of the earth, in a curve line, returning into itself."

"In moving from any point around the circumference of a circle, we are increasing our distance till we are in the middle, and after that, coming nearer to the place of beginning. So it is with a movement from error and wrong. We are leaving them till we reach the medium, but after passing that, we are approaching what we left."

"Reformers and enthusiasts should imitate the wisdom of perfect guides. God tolerates evils whose removal would cause greater evils. His Son said of the tares among the wheat, 'let both grow together until the harvest,' and He gave this reason, 'lest while ye root up the tares, ye root up also the wheat with them.'"

453. As we have now reached the conclusion of the First Part of Grammar, the pupil should apply, by diligent parsing, every attainment which he has thus far acquired.

Instructors should be careful to bring out each grammatical principle already named, by questioning, that carries the mind back step by step, to a fundamental basis. Especially should this be applied to the TESTS for parts of speech, and to the correspondence between rules of syntax and definitions. For example :

You say this word is a substantive. How do you know it to be a substantive? Yes, by the definition ; and, what rule of syntax grows from the definition ? You state correctly ; but what are the first and second rules of syntax ? By what TESTS also do you know the word to be a substantive?

Or ; you say the rule of syntax is, that adverbs modify verbs, adjectives, and other adverbs. What definition is the counterpart to that rule? Yes ; and now, what tests do you base on that definition ?

Or ; yor say, here is abnormal use. What is abnormal use? Then, what *change* have you made here? If a change of function, what would the function of the word have been, without change?

The parsing may be by written sentences for the book or board, to be drawn out fully ; or, by a book in the hand, with the pupil parsing sentence by sentence.

The correction of what is erroneous may be in the same manner, by written sentences given out, or by those taken in a book. Examples of these may be found in the Appendix.

SUMMARY AND DEDUCTION

Of the First Division of Grammar.

454. It will be pleasant for the learner to form a summary of this part of grammar.

He will see, by the following, how he can make all the parts in his own mind.

The parts are, (*a.*) Definitions of the Parts of Speech; (*b.*) Logical Analysis; (*c.*) the Rules of Synthetic Syntax. To these, we may add Abnormal Use.

He can form all these parts directly, for himself, from the *Requirements* of speech.

In I, are those Requirements. Let him read them, and if he assents to them, he will find that Definitions, II; Logical Analysis, III; Rules of Synthetic Syntax, IV ; and Abnormal Use, V; will grow directly from them.

Not the details, but the great outlines of grammar, will thus be fixed in the memory and reason.

I. REQUIREMENTS.

Men, having reason, require speech.
Speech requires sense.
Speech requires sentences.
Sense requires sentences.
Sentences require assertion.

<div style="text-align:center">These two are the ESSENTIALS:</div>

Assertion requires the VERB.
The verb requires a subject—the SUBSTANTIVE.

<div style="text-align:center">These two are the ATTENDANTS:</div>

The substantive requires the ADJECTIVE.
Verb, and adjective, require the ADVERB.

<div style="text-align:center">These four are the MATERIAL parts of speech.</div>

In a sentence, the substantive may require substitution and connection.
Sentences may require substitution and connection.
Substitution for the substantive, requires a PRONOUN.
Connection for the substantive, requires a PREPOSITION.
Connection for sentences, requires a CONJUNCTION.
Substitution for sentences, requires an INTERJECTION.
Limitation for substantives, requires an adjective, called ARTICLE.

<div style="text-align:center">These are the FORMATIVE parts of speech.</div>

From these will rise, directly, brief definitions of the parts of speech, thus:

II. DEFINITIONS OF THE PARTS OF SPEECH.

A verb	is the part of speech which				*asserts.*
A substantive	"	"	"	"	is subject to assertion.
An adjective	"	"	"	"	qualifies.
An adverb	"	"	"	"	modifies.
A pronoun	"	"	"	"	substitutes for a substantive.
An interjection	"	"	"	"	substitutes for a sentence.
A conjunction	"	"	"	"	connects sentences.
A preposition	"	"	"	"	" words to substantives.
An article	"	"	"	".	limits substantives.

III. GENERAL RULES OF SYNTHETIC SYNTAX.

Every verb has a subject.
The substantive which receives the assertion of a verb, is its subject.
Adjectives qualify substantives.
Adverbs modify verbs, adjectives, and other adverbs

Pronouns are used instead of substantives, and have thus like grammatical construction with them.

Interjections are used instead of sentences, and thus have no grammatical construction.

Conjunctions connect sentences.

Prepositions connect substantives to other words in a sentence.

Articles limit substantives.

Again, from the *Requirements*, will come Logical Analysis.

IV. LOGICAL ANALYSIS.

Logical Analysis of a sentence is simply the separation of the MATERIAL from the FORMATIVE parts of speech; and in the material, of the ESSENTIALS from the ATTENDANTS, and the placing of these in successive ranks, with the Essentials at the head.

In the first line, are the VERB and its SUBJECT.

In the others, are the modifying words.

V. ABNORMAL USE.

Abnormal use is, simply, change of method in speech.

One part of speech may perform the office of another, as one workman may do the work of another. This is abnormal use in parts of speech.

A sentence may leave nothing, or something to be supplied by the mind. The latter is abnormal use in sentences, requiring Transposition, Substitution, or the supply of Ellipsis.

Thus, all the parts of grammar come from the fundamental requirements of speech.

ENGLISH GRAMMAR.

DIVISION II.

ETYMOLOGY.

DIVISION II.

ETYMOLOGY.

Transition.

455.   With the Second Division of Grammar, we leave the construction of the *sentence*, and come to that of the *word*.

We have seen the relations of words, as combined in sentences. From these have come important instructions and attainments, united in ability to parse sentences well.

We are now to see, in the English language, the *words* themselves. We are to learn *how they are made*, and *what they mean*. The instructions and attainments given by this part of grammar are equally important, and indispensable with those from the other. They give knowledge of the English language, and power to use it. But one may parse sentences well, and yet have little of this knowledge or this power.

But it should be remembered that the parsing of sentences is to continue while the other divisions of grammar are under examination. The pupil should, of his own volition, parse at least one sentence daily. The instructor should devote a part of the time for every recitation to one exercise, at least for one pupil, in Syntactical Parsing, including, of course, the Analytic and Synthetic mode, as well as Logical Analysis, by the written or oral method.

One reason for the method of this present work is that by it the pupil can begin with parsing in his very first lesson, and continue with that to the last. The design of the course would be lost if this rule were not observed.

DEFINITION.

456. The second division of Grammar is ETYMOLOGY.
It treats of the construction of words (162).
It bears the same relation to a word, as Syntax to a sentence.

Divisions.

457. ETYMOLOGY has two parts: FORMATION and CLASSIFICATION.

(201)

458. FORMATION regards the *construction*, from its *sources*, of any given *word*.

It is construction applied to any single word in the language. For example: the word given might be *in-de-struct-i-bil-i-ty*. If we find the *source* of every syllable with its letters, and also of its sense, we study its formation.

459. CLASSIFICATION regards the construction of words of like formation into classes, with their *subdivisions*.

It is construction applied to the words of the language in their arrangement. For example: the words *expressive*, and *depression*, and *incompressibility*, are *derived* alike from the word *press*. In classifying words of DERIVATION, they would be put in the same class. *Destructive, constructive, productive, end* alike, in *ive*. In classifying words by TERMINATION, they would be put in the same class. *Destructive*, and *ruinous, mean* alike. In classifying words by SIGNIFICATION, they would be put in the same class.

It is convenient to regard Classification first.

CLASSIFICATION OF WORDS.

460. Words are classified according to their Derivations, their Terminations, and their Significations.

The learner needs three vocabularies of these three kinds to aid him in this part of Grammar. In one for Derivations, all the words derived from one source must be together. This is Etymological. In one for Terminations, the words ending in the same letters and sound must be together. This is Terminational, and is frequently misnamed a Rhyming Dictionary. In one for Significations, the words whose meanings are of one class must be together. This is Categorical, as the classes are named Categories. Such a collection has been named, "A Thesaurus of English Words and Phrases."*

Words are arranged by their first letters, where those commencing with the same letter are together. Such an arrangement is alphabetical, because following the order of letters in the alphabet. It forms the common dictionary. A good alphabetical dictionary should be owned and used.

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* There are but two of much value in English. One is that of Bishop Wilkins, called "An Essay Towards a Real Character." The other is that of Rogét, with the name given above.

An alphabetical dictionary is the most convenient for reference, but the worst for the study of the language.

When words are classified by their derivations, their endings, and their meanings, the structure and laws of the language show themselves, to observation, more palpably than any writer on language could give them. They are then so arranged that one can easily have a mastery over his language, and use it at his will. The assistance rendered is like that given by a well arranged cabinet of minerals to him who studies Mineralogy; by specimens and plates to the student of Botany; by models and specimens to one learning Anatomy or Zoölogy. The eye tells instantly and perfectly what the ear would learn slowly and incompletely. He who seeks to learn his language without such vocabularies, is in the position of one who studies Geography without maps.

Such classification is of immediate and prospective use.

It is of immediate use, because it prepares words for receiving the laws of the Third Part of Grammar, which treats of representation. It presents the principles of spelling and pronunciation through mere inspection of words so arranged. It is of prospective use, because it fits the words of the language to be employed well, in all writing, all speaking, and in all investigations that rest on the force of terms.

FORMATION OF WORDS.

461. The FORMATION of a word from its SOURCES, regards its *form* or its *meaning*.

462. The FORM of the word is its appearance when written, or its sound when spoken. It is the impression on the senses, of the word, written or spoken. The form addresses the senses of sight and hearing.

e.g.: The word *length*, or *thickness*, or *number*.

463. The MEANING of the word is the impression on the mind from the word written or spoken. The meaning addresses the mind.

Thus, the general signification of the three words just given is Quantity. "Length" is quantity. "Thickness" is quantity. "Number" is quantity. The particular meaning of each one will be some mode of quantity.

464. The parts of the form are syllables and letters.

Words are made up of syllables, and syllables of letters.

465. The formation of a word, therefore, regards the SOURCES of its *letters*, of its *syllables*, and of its *meaning*.

466. The sources of its letters are ELEMENTARY SOUNDS.
"   "   "   syllables are PRIMITIVE WORDS.
"   "   "   meaning are CATEGORIES.

467. The formation of Elementary Sounds, as the sources of letters, is considered under PHONOLOGY.

468. The formation of Primitives, as the sources of the syllables of words, is considered under WORD-BUILDING.

469. The formation of Categories, as the sources of the meanings of words, is considered under SIGNIFICATION.

CHAPTER I.

PHONOLOGY.

470. For understanding Phonology, we begin with the ALPHABET.

Roman.		Italic.		Old English.			Greek.			
A	a	*A*	*a*	𝔄	𝔞	a	A	α		Alpha.
B	b	*B*	*b*	𝔅	𝔟	be	B	β	6	Beta.
C	c	*C*	*c*	ℭ	𝔠	ce	Γ	γ	F	Gamma.
D	d	*D*	*d*	𝔇	𝔡	de	Δ	δ		Delta.
E	e	*E*	*e*	ℭ	𝔢	e	E	ε		Epsilon.
F	f	*F*	*f*	𝔉	𝔣	ef	Z	ζ	ᷓ	Zeta.
G	g	*G*	*g*	𝔊	𝔤	je	H	η		Eta.
H	h	*H*	*h*	𝔥 { 𝔥		{ he *or* aitch	Θ	θ	ϑ	Theta.
I	i	*I*	*i*	𝔍 { i j		i	I	ι		Iota.
J	j	*J*	*j*			ja				
K	k	*K*	*k*	𝔎	𝔨	ka	K	κ		Kappa.
L	l	*L*	*l*	𝔏	l	el	Λ	λ		Lambda.
M	m	*M*	*m*	𝔐	𝔪	em	M	μ		Mu.
N	n	*N*	*n*	𝔑	𝔫	en	N	ν		Nu.
O	o	*O*	*o*	𝔒	𝔬	o	Ξ	ξ		Xi.
P	p	*P*	*p*	𝔓	𝔭	pe	O	o		Omicron.
Q	q	*Q*	*q*	𝔔	𝔮	cu	Π	π	ϖ	Pi.
R	r	*R*	*r*	�	𝔯	ar	P	ρ	ϱ	Rho.
S	s	*S*	*s*	𝔖	𝔰	es	Σ	σ	ς	Sigma.
T	t	*T*	*t*	ℭ	𝔱	te	T	τ		Tau.
U	u	*U*	*u*	𝔘	𝔲	u	Υ	υ		Upsilon.
V	v	*V*	*v*	𝔙	𝔳	ve	Φ	φ		Phi.
W	w	*W*	*w*	𝔚	𝔴	oo	X	χ		Chi.
X	x	*X*	*x*	𝔛	𝔵	eks	Ψ	ψ		Psi.
Y	y	*Y*	*y*	𝔜	𝔶	wi *or* ye	Ω	ω		Omega.
Z	z	*Z*	*z*	𝔷	ᷦ	ze *or* zed				

471. Phonology is a head of Grammar, which treats of the formation of the sounds represented by letters.

472. Letters are marks for the eye, representing certain sounds addressed to the ear.

473. These letters are placed in a list, called an Alphabet. In that given may be seen the English Alphabet, having by its side the Greek, of the classic family.

474. The sounds which are represented by these alphabetic letters, we call elementary.

475. These elementary sounds, well understood, give assistance, 1, for a correct pronunciation of one's own language ; 2, for acquiring easily the pronunciation of foreign languages ; 3, for estimating the expressiveness and force of words ; 4, for tracing readily the sources of English words, and detecting the same primitive in different tongues.

Sec. 1.—Principles of Formation.

476. For the formation of elementary sounds, we consider that which *acts*, and that which *is acted on*.

477. That which acts, is the BREATH. The ORGANS OF SPEECH are acted on.

478. THE SOUNDS USED IN HUMAN SPEECH ARE MADE BY ONE PRIMARY AGENT—THE BREATH.

479. The breath passes among the organs of speech, and, by acting on them, causes sound.

Those theories of sound are defective which only consider the vocal organs, and disregard the actions and conditions of the breath.

480. The organs of speech are GENERAL or SPECIAL.

481. The *general* organs of speech are VOCAL CHORDS.

These chords extend into : 1. The mouth and tongue ; 2. The throat and chest ; 3. Portions of the head and nose.

482. The breath acting on them produces vibration and sound when passing into the outward air. When the breath is imprisoned, the inward sound is called reverberation.

The breath also forms the degrees of Pitch, Force, and Time, used in speaking and reading, as well as singing. The pitch may be high or low ; the force, loud or soft ; the time, slow or quick.

483. The Special organs of speech are the ACTIVE and PASSIVE.

484. The ACTIVE are mostly those attached to the *lower*, and the PASSIVE the *upper* jaw ; but the upper lip is in some cases, also, active.

485. The ACTIVE organs are the LIPS, the TONGUE, and the THROAT.

The lips are the upper and the lower.

486. In forming letters, *portions* of the *tongue* are used, or the *whole body* of it. The *parts* used are four : the *tip ;* the *middle surface ;* the *back ;* the *base*, or *root*.

487. The parts of the *throat* are the *upper* and *lower*.

The upper is that portion where the palate can approach or touch the *back* of the tongue ; the lower is that portion of the throat where its back can approach or touch the *base* of the tongue.

488. The PASSIVE organs are the UPPER TEETH, and the ARCH OF THE MOUTH.

Such are the organs of speech.

489. The primary agent which produces articulate sounds being the breath, the whole theory of articulate sounds is based on this one principle.

ALPHABETICAL SOUNDS.—GENERAL VIEW.

490. The whole process of forming the elementary sounds represented in the alphabets of all languages, may be thus summed up, to be afterwards explained:

491. The special organs of speech are in contact, or not in contact. If they be in contact, the breath is arrested, and *consonants* are formed. If they be not in contact, the breath is free, and *vowels* are formed, provided the breath be sufficiently condensed to make the vocal chords vibrate.

The contact is complete, or partial. If complete, the whole breath is arrested for the sound, giving concludent consonants. If partial, a crevice is left for a very small portion of breath, while the greater portion of the breath is arrested, giving continuant consonants. The arrested breath is pressed in one of three directions, (into the mouth, chest, or nostrils), in the two latter cases forming peculiar reverberation. Thus are formed Orals, Pectorals, Nasals. This process is applied to Lips, Tongue, and Throat. Thus the classes and divisions of consonants are formed. The classes of consonants are determined by the *place of contact*. The subdivisions by the *direction of breath* against the place of contact.

The classes of vowels are determined by the *place* of condensation of the breath; their subdivisions, by the *degree* of condensation

RECAPITULATION AND SUMMARY.

PHONOLOGY.

The *Forming* BREATH,

Arrested.
1. By Lips,
   By Tongue, — Parts. — Tip. Middle. Base.
   Whole.
2. Wholly.
   Partially.
3. Without reverberation.
   With "

Free; with — Most condensation.
   Less "
   Least "

The *Formed*

CONSONANTS.

SEMI-VOWELS.
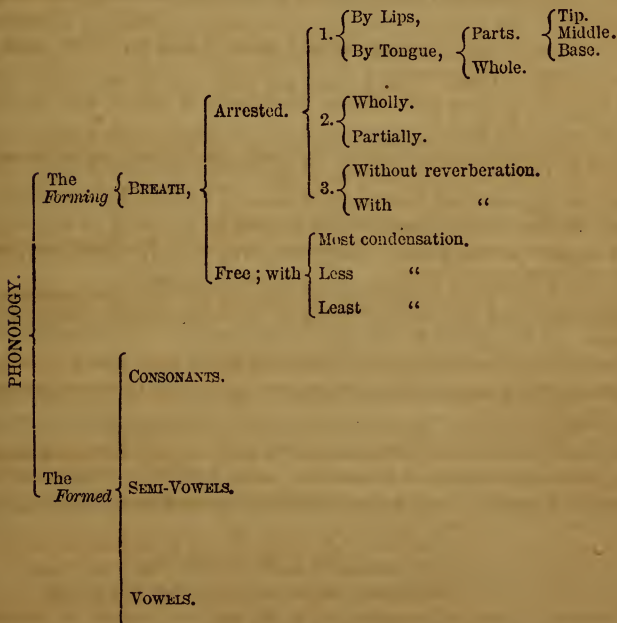
VOWELS.

Such are the general principles of formation. This general view will now be explained.

Sec. 2.—Classes of Consonants and Vowels.

492. The breath, in passing among the vocal organs, is either *intercepted* by *contact* of the organs, or it is *not* so intercepted. Hence comes the first division of articulate sounds represented in letters. They are divided into CONSONANTS and VOWELS.

Obs.—The sounds represented by consonants are best understood by placing a vowel before them in pronunciation : thus : eb, ed, eg, ek, el, em, en, ep, er, es, et, ev, ez ; for b, d, g, k, l, m, n, p, r, s, t, v, z.

493. CONSONANTS are articulate sounds, formed when the breath is intercepted by contact of the organs of speech: as, b, p, t, k, p, m ; in ebb, up, pit, oak, up, am.

494. VOWELS are sounds formed when the organs are not in contact, and the breath, in its passage, is not intercepted, but condensed ; as, for example, a, e, i, o, u.

Consonants cannot be sounded without vowels, while vowels can be sounded by themselves. The name, consonant, expresses this fact.

Classes of Consonants.

495. The Classes of Consonants are determined by the *place* of contact.

496. They are LABIALS, DENTALS, GUTTURALS, LINGUALS, LIQUIDS.

497. LABIALS are consonants formed by the lower lip. It is applied to the upper lip or teeth. The Labials are five ; eb, ep, em, ef, ev, called in English, b, p, m, f, v.

498. DENTALS are consonants formed by the tip of the tongue. It is applied to the arch of the mouth. The Dentals are seven ; T, *et ;* D, *ed ;* N, *en ;* S, *ess ;* Z, *ez ;* TH hard, as in *thick ;* Th soft, as in *the, breathe.*

499. GUTTURALS are consonants formed by the back of the tongue. It is applied to the palate. They are five : K, *ek ;* hard G, *eg,* as in *gag ;* and NG, *eng,* as in sing. German, *ch,* and *g* final.

500. LINGUALS are consonants formed by the middle surface of the tongue. It is applied to the arch of the mouth. They are four : CH, as in *charm ;* J, as in *jam ;* SH, as in *ship ;* ZH, as in *azure.*

501. LIQUIDS are consonants formed by the whole body of the tongue. The breath is made to pass on each side of the tongue, forming L, or along the hollowed middle of the tongue, forming R. L and R are the Liquids.

Such are the classes of Consonants, viz. : Labials, Dentals, Gutturals, Linguals, Liquids. They are presented in one view in the following list :

> Labials, P, B, M, F, V.
> Dentals, T, D, N, S, Z, TH, Th.
> Gutturals, K, G, Ng. (German, ꜿꜧ, *g* final.)
> Linguals, CH, J, Sh, Zh.
> Liquids, L, R.

CLASSES OF VOWELS.

502. The Classes of Vowels are determined by the *place* of condensation of the breath.

The place may be at the lips, the upper throat, or the lower throat.

503. They are hence divided into LIP-VOWELS, HEAD-VOWELS, and CHEST-VOWELS.

504. LIP-VOWELS are those formed by the breath passing through a greater or smaller opening between the lips. The orifice is formed by the contraction of the lips in a circular form. They are found in the sounds of O, in *not;* O, in *rose;* OO, in *ooze.* To these may be added the semi-vowel W, as heard in *we.* The orifice is greater for the first of these sounds, and becomes less to the last.

505. HEAD-VOWELS are those formed by the breath passing through a greater or smaller opening in the *upper* throat. The orifice is formed by the approach of the back of the tongue toward the palate. They are found in the sounds of E, in *egg;* I, in *it;* and EE, in *eel.* To these may be added the semi-vowel Y, as heard in *ye.* The orifice is greater for the first of these sounds, and becomes less to the last.

506. CHEST-VOWELS are those formed by the breath passing through a greater or smaller opening in the *lower* throat. The orifice is formed by the greater or less approach of the base of the tongue to the back of the throat. Chest-Vowels are found in the sound of AH, as in *arm;* of AW, as in *awe;* of A, in *at;* of U, in *cur.* To these may be added the semi-vowel H, as heard in *he.* The orifice is greater for the first of these sounds, and becomes less to the last.

Such are the classes of vowels. They are Lip, Head, and Chest Vowels. They are seen in the following list:

Lip Vowels, o in not, o in rose, oo in ooze,...........W.

Head Vowels, E in et, I in it, EE in eel,..............Y.

Chest Vowels, A in arm, AW in awl, A in at, U in ur,...H.

507. We are next to consider the subdivisions of these classes of consonants and vowels.

Before this, however, the learner should make himself familiar with these classes, by an exercise under the following rule.

RULE.—*State to which class each letter belongs in the words of the following list, and give the reasons.*

e.g.: In the word POD, P is a consonant, because it requires contact for its formation. It is a Labial Consonant, because it requires contact of the lips. O is a vowel, because the organs are not brought in contact for its formation. It is a lip vowel, because made by the approach of the lips. D is a consonant, because its formation requires contact of the organs. It is a dental, because the contact is that of the tip of the tongue with the arch of the mouth.

List of Words for Exercise.

Bob, pod, boot, moon, fool, rose, broken, vanish, tartar, dig, din, deem, no, so, we, woo, war, wall, zebra, thistle, those, sap, thou, thee, kill, ring, sing, gag, log, lag, charm, chart, jam, jelly, sheep, azure, lop, lip, lap, ye, yell, he, hat, murk, fur, bawl, pat, farm, ten.

SUBDIVISIONS OF THE CLASSES OF CONSONANTS AND VOWELS.

SEC. 3.—*Subdivisions of the Classes of Consonants.*

508. Subdivisions of consonants are based on 1, the closeness of contact; and 2, direction of the breath imprisoned by contact.

509. The contact may have degrees of closeness. This may be *complete* or *partial.*

The subdivision thus formed is into CONCLUDENTS and CONTINUANTS.

510. CONCLUDENTS are consonants formed when the contact of the organs is complete, and no breath passes from the mouth at the instant of forming the sound. *e. g.:* P, and B, are Concludents. When P and B are sounded at the end of a word, as in *lop, rib,* the lips are completely closed, and no breath passes while those letters are in formation. They are therefore called Concludents, because the breath does not continue, but is concluded.

511. CONTINUANTS are consonants formed when the contact of the organs is not complete, but partial, and a small portion of breath passes from the mouth through a very narrow aperture during the sound. *e. g.:* F and V, (ef and ev) are Continuants. When we make the sounds represented by f, and v, as in *if, far, van, give,* a narrow aperture is left between the lower lip and the upper teeth, or lip. Some breath is passing there during the formation of these sounds. They are therefore called Continuants, because some breath *continues* to pass.

512. Concludents and Continuants are found in the different classes of consonants—Labials, Dentals, Gutturals, Linguals, Liquids.

In Labials, P, B, M, are concludents ; F and V continuants.

In Dentals, T, D, N, are concludents. S, Z, TH hard, and Th, soft, are continuants.

In Gutturals, K, G hard, and Ng, are concludents. The correspondent continuants are no longer sounded in English, though they were formerly in Saxon, and are still in German. We retain the memory of them in our spelling, by the letters gh in such words as *night, light, through.* The sound is made by giving a like aperture between the tongue and the palate, to that made between lip and teeth when we sound F. (It is given in German by the final sounds of *buch* and *fleissig.*)

In Linguals, CH, and J, are concludents. SH, and ZH as in azure, are continuants.

In Liquids are no concludents. L and R are continuants, because, in their formation, breath passes through the mouth.

It is true that breath passes through the nose in forming M and N. But the definition given above requires breath to pass from the mouth to form a true continuant.

Such is the subdivision of consonants, based on closeness of contact. It is a subdivision into concludents and continuants. We may thus condense the view of them :

	Labials,	Dentals,	Gutturals,	Linguals.	Liquids.
Concludents,	P, B, M.	T, D, N.	K, G, Ng.	CH, J.	
Continuants,	F, V.	S, Z, TH, Th.	(Ch, g. Germ.)	SH, Zh.	L, R.

513. The second subdivision of the classes of consonants is based on the *direction* of *pressure* given to the intercepted breath among the vocal chords.

e.g. : When we close the lips in the formation of P, at the end of a syllable, as in the words *lip, up, rap, top,* a certain amount of breath is intercepted in the mouth, and pressed among the vocal chords toward the lips. When we make the sound represented by B, as in the words *rib, crab, rob, tub,* the lips are closed precisely in the same manner as for P, and we hold intercepted breath in the same manner. But in sounding this latter, (that is B.) the pressure on that breath is directed, not toward the lips, as before, but toward the chest, so as to put in vibration the vocal chords which run in that direction. This causes the pectoral murmur, heard when a person dwells long on the sound of B, at the end of a syllable. Again, when we sound M at the end of a syllable, as in *am, him, rim, dim,* the lips are closed precisely as they are for the sounds of the two other letters, and the breath is intercepted, but a different direction is given to it. The imprisoned breath is now directed toward the nose, so as to make the vocal chords vibrate which run in that direction. Breath is felt to pass through the nose in sounding M. Three different pressures are thus seen to be given to the breath imprisoned by the contact of the lips : one toward the lips, one toward the chest, and one toward the nose.

The same fact observed in these three letters, is seen in all the classes of consonants— in Labials, Dentals, Gutturals, Linguals, and Liquids.

514. The second subdivision of consonants, based on this fact, is into ORALS, PECTORALS, and NASALS.

515. ORALS are consonants, formed when the intercepted breath is pressed directly toward the mouth, before expulsion : P (ep) is an example.

516. PECTORALS are consonants, formed when the intercepted breath is pressed toward the chest, before expulsion : B (eb) is an example.

517. NASALS are consonants, formed when the intercepted breath is pressed toward the nose before expulsion from the mouth : M (em) is an example.

Orals, Pectorals, and Nasals, are found in the different classes, as is seen in the following tabular view :

	Labials,	Dentals,	Gutturals,	Linguals,	Liquids,
Orals,	1. P, F,	T, S, TH hard,	K,	CH, SH,	——
Pectorals,	2. B, V,	D, Z, Th soft,	G, hard,	J, Zh,	L, R,
Nasals,	3. M,	N,	Ng,		

In the class of LABIALS, P and F are Orals, B and V are Pectorals, and M is the Nasal. In other words, P reverberated in the chest, forms B, and in the nose, M. F, reverberated in the chest, forms V.

In the class of DENTALS, T, S, and hard TH, are Orals ; D, Z, and soft Th, are Pectorals ; and N, is the Nasal. That is to say, T reverberated in the chest, forms D, and in the nose, N. S, reverberated in the chest, forms Z. TH hard, (as in the word thick,) reverberated in the chest, forms Th soft, as in *these.**

In the class of GUTTURALS, K is the Oral ; hard G, (as heard in gag,) is the Pectoral ; Ng, (as heard in ring,) is the Nasal. K, reverberated in the chest, forms G hard, and in the nose, Ng.

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* Hard TH is represented by two capitals ; the soft, by a capital and small h.

In the class of LINGUALS, CH, and SH, are Orals. J, and Zh (as heard in azure), are Pectorals. That is to say, CH, (as in chair,) forms, when reverberated in the chest, the sound of J, (ej.) SH, (as heard in ship,) forms, when reverberated in the chest, the sound of Zh, (as heard in azure.)

In LIQUIDS, L and R are Pectorals. When dwelt upon, the pectoral murmur from reverberation in the chest, can be distinctly perceived.

By looking at the tabular view above, horizontally, we may see, in the first row, the Orals ; in the second, the Pectorals ; and in the third, the Nasals. By looking vertically, we may see, for each oral, its correspondent pectoral and nasal.

Such is the second subdivision of the classes of consonants founded on the direction of pressure given to intercepted breath. It is a subdivision into Orals, Pectorals, and Nasals.

518. The whole subject of consonants can now be brought into a condensed tabular view :

I.
Sounds are made by { Breath arrested by *contact* of the organs, forming } CONSONANTS.
{ Breath not arrested, but condensed in passing, forming } VOWELS.

				CONCLUDENTS.			CONTINUANTS.			
							1st Order.		2d Order.	
				Nasals	Orals	Pectorals	Orals	Pectorals	Oral	Pectoral
II. CLASSES OF CONSONANTS *are determined by place* of contact, whether	Lip............forming 1, *Labials*,..			M.	P.	B.	F.	V.		
	or Tongue, its	Tip " 2, *Dentals*,..		N.	T.	D.	S.	Z.	TH.	Th.
		Base " 3, *Gutturals*,		Ng.	K.	G.	Ch.	g.		
		Middle " 4, *Linguals*,			CH.	J.	SH.	Zh.		
	Whole body " 5, *Liquids*,.. of which, breath passing	{ On each side of the tongue, forms...... { L.							
		{ Along hollowed middle of the tongue, forms { R.							

III.
SUBDIVISIONS OF CONSONANTS *are determined by*
{ 1 *Closeness* of contact, { 1. With no aperture,   forming CONCLUDENTS.
{ 2. With small aperture,   "   CONTINUANTS.

{ 2. *Direction of breath* intercepted by contact, { 1. Towards Head and Nose,   "   NASALS.
{ 2.   "   Mouth and Lips,   "   ORALS.
{ 3.   "   Chest and Throat "   PECTORALS.

Sec. 4.—*Subdivisions of the Classes of Vowels.*

519. Vowels are Simple or Compound.

520. A Simple Vowel sound is one in which the same sound is heard from the beginning to the close; as, *ah, eel, moor.*

521. A Compound Vowel sound is one in which two or more simple vowel sounds can be heard between the beginning and the close, as in *boy, isle, buoy.*

522. Every Simple Vowel can be *long* or *short.*

523. A Compound Vowel is always *long.*

524. As the classes of vowels are based on the *place* of condensation of the breath, so the subdivisions are based on the *degree* of condensation.

1. SIMPLE VOWELS.

Simple Vowels are subdivided into 1, Semi-Vowels, 2, Primary; and 3, Secondary.

525. The degrees of condensation of the breath, by degrees of approach in the organs, are *most, less,* and *least.*

Semi-Vowels are those of greatest condensation of the breath by the nearest approach which the organs can make without contact. The semi-vowels are W, Y, and H. W, belongs to the class of lip-vowels; Y, to head-vowels; H, to chest-vowels. Their sounds are heard in *we, ye, he.*

W, Y, and H are sometimes regarded and used as consonants.

526. Primary Vowels are those made by great condensation of the breath, with rather less approach of the organs than is required by semi-vowels. The primary vowels are *oo,* as heard in *ooze; ee* in eel; and *u,* as heard in cur, fur. Of these, *oo,* belongs to the lip-vowels; *ee,* to head-vowels; *u,* in cur, to chest-vowels.

527. Secondary Vowels are those requiring less condensation of the breath, and less approach of the organs than either semi-vowels or primaries. The secondaries in lip-vowels are o in *rose,* and o in *not,* the last being the most open. The secondaries in head-vowels are i in *it,* and e in *et,* the last being the most open. The secondaries in the chest-vowels are a in *at,* aw in *awl,* and the sound of ah in *arm.* Of these, the last is the most open, and that which is next to the last, more open than that before it.

We thus arrive at the following arrangement of the simple vowels:

Degrees of Approach,	Closest, 0	Less Close, 1	Open, 2	More Open, 3	Most Open. 4
CLASSES, { Lip vowels,	W	oo in ooze,	o in rose,	o in not,	
Head "	Y	ee in eel,	i in it,	e in et,	
Chest "	H	u in ur,	a in at,	aw in awl,	a in arm.
SUBDIVISIONS,	SEMI-V.	PRIMARY.		SECONDARY.	

By reading this table horizontally, the simple vowels will be seen in their classes, and the degrees of opening will be found increasing in each class by reading to the right. The sound of *ah* is thus seen to be the most open, indicating the reason why it is placed at the head of so many alphabets.

By reading the table vertically, the subdivisions of vowels will be seen, and those of the same degree of approach and condensation will be found in one column together. The degrees are numbered from zero, as 0, 1, 2, 3, 4. The simple vowels may be represented by attaching these numbers to the letters l, h, c, for lip, head, chest.

Such are the subdivisions of Simple Vowels, viz.: Semi-Vowels, Primaries, Secondaries.

(2.) VOWELS, AS LONG OR SHORT.

528. The length of a sound depends on the time of its continuance.

529. Simple vowels are *long* or *short*. (522.)

530. Each short vowel is made long when followed by the liquid consonant R, which prolongs the preceding sound. Thus, a in *bat*, becomes long, in *bare*.

531. Each long vowel is made short when placed before some consonant, which necessarily shortens the sound, as in *ap, at, ek.*

532. Continuants tend to lengthen, and concludents to shorten the previous vowel sound. The reason is, that breath continues to pass in the first, but not in the second.

533. The vowels thus formed are seen in the following table. All in the first line are long. Below each long will be seen its correspondent short. The marks for long and short are —, ꞈ :

mōͦr bōͦt bŭll	vēͦr mĕͦk machine	cūr cŭp	rōse yōke	nōr nŏt	īr it	mĕrry mĕt	bāre băt	āwl ŏn	ārm păst
Lip,	Head,	Chest,	Lip,		Head,			Chest,	
PRIMARIES.			SECONDARIES.						

534. Every Simple Vowel sound may be represented, when desired, by attaching the mark for long or short to the letter representing the class, and also the figure representing the subdivision. Thus, l, 2, —, represents O in *rose, more, tore.* It is the lip-vowel, numbered two, made long.

(3.) Compound Vowel Sounds.

(a.) *Effect, from Prolongation, on Simple Vowel Sounds.*

535. When the secondary vowel sounds of any class are very much prolonged, they terminate in the sound of the primary vowel of that class.

Thus, the lip-vowels terminate in oo, as will be found by prolonging o.

The head-vowels terminate in ee, as will be seen by prolonging i, or e, as heard in *it*, *et*.

The chest-vowels terminate in the sound of u, in *ur*, as will be seen by prolonging *ah*, *awe*, and short a, as heard in *at*.

There is a reason. As the sound is prolonged, the breath is exhausted, and the organs are drawn nearer together to condense the breath which is left. This contraction produces the primary vowel sounds.

The fact can be witnessed by experiment in singing, or in calling to one at a distance. It is the case in the vowel sounds in all languages.

The formation of the compound vowel sounds in all languages is directed by this rule of nature.

(b.) *Formation of Compound Vowels.*

536. A Compound Vowel sound is one produced by the combination of two or more simple vowel sounds.

Two of the simples form a diphthong, and three a triphthong.

537. Compound vowels are smooth or broken.

538. Smooth Compound Vowels are those which terminate with a primary vowel sound, as in the word *boy*. They are called smooth, because the simple sounds coalesce in one vocal emission.

In the English language are six smooth compound vowels.

Two of them terminate in the sound of the Primary Lip-Vowel—that of oo, in *ooze*. These two are heard in the words *use* and *our*.

Four of these terminate in the sound of the Primary Head-Vowel—that of ee, in *eel*. These four are heard in the words *isle, day, boy, buoy*.

They and their constituents may be seen in the following representation. The mark + represents combination. On the left, the sounds terminate in the Lip-Primaries; and on the right, in those of the Head.

υ, in *use*=ee+oo.	ɪ, in *isle*=ah+ĭ+ee.
oυ, in *our*=ah+oo.	ʌ, in *day*=ĕ(in et)+ĭ+ee.
	oʏ, in *boy*=aw+ĭ+ee.
	υoʏ, in *buoy*=oo+ĭ+ee.

Obs.—The English language does not present any compounds terminating in the primary chest vowel, except as the result of careless and vulgar pronunciation.

When one says, *I see yu*, for *I see you*, the combination in the last word is this: yu = ee + u, short.

In French, however, this is used as in the word lieu, (not the plural *lieux*) = ee + ŭ. The same two sounds are reversed in the second syllable of cercueil = ŭ + ee. This combination belongs, therefore, to the second and right column.

The sound of eu long, as in *eux jeune*, belongs to the first column. It terminates in the lip semi-vowel, represented in French by u, and in English by w. This is preceded by the sound of e in *et*. The combination, therefore, is = e (in et) + oo + û French.

(c.) *Broken Compound Vowels.*

539. BROKEN COMPOUND VOWELS are those in which the sound of a primary, (or of its semi-vowel,) precedes the final sound or sounds; as *you, ye, year, way.*

Such vowel sounds are heard in the English language spoken, but do not always appear in that language when it is written. They are often represented by using one of the semi-vowels as if it were a consonant, and hence with a following vowel. For example, if we combine *ee* with *ah*, we represent the combination by Y, used as a consonant, with *a*, as in the word *yard*. If we combine *oo + aw + r*, we represent the combination by *war*. If we combine *ah + oo + ay*, we write the word *away*.

This is not the case, however, in all languages, as, for example, in the French. There the vowel sounds are represented more frequently by vowel letters. The combination represented in English by w, e, = *we* is given to the eye in French by o, u, i = oo + ee. When we pass from a lip-vowel to a chest-vowel, we may represent the transition, in English, by w, as in *towards*, but the French simply place vowel letters, as in *tua*.

The reason for using the name broken compound vowels, and for saying that a primary, or its semi-vowel, precedes, is now evident from these examples.

They are called broken, because the sounds of the simple vowels do not coalesce in one unbroken emission of the voice. Thus, if we combine *oo + ah*, there are two distinct actions of the organs; for the one, with the lips, and for the other, in the chest.

540. There must be a primary, or its semi-vowel, because in passing from one of these independent sounds to the other, the organs must contract, and so form a primary, or its semi-vowel. Thus, in passing from *ee* to *ah*, we form the semi-vowel *y*, and represent it in *yard*.

Illustrations can be seen in the following list. The French words separate the sounds in syllables. The English unite them in one.

ENGLISH :	FRENCH :
oo + ah = wah (no word,)	jou-ât, saluât.
" aw = wall,	lou-ons, salu-ant.
" at = wax,	jou-a, tou-a.
" ur = word,	lu-eur.
" et = wet,	fou-et, bluèt.
" it = wit,	The vowel sound is not in French.
" ee = weal,	ou-ie, lui.
" ot = wander,	saluons.
" ore = wore,	

ENGLISH :	FRENCH :
oo + oo = woo,	bou-eûx, vertu-eûx.
ee + ah = yard,	confiât
" aw = yawn,	
" at = yam,	confi-a.
" ùr = yerk,	li-eu.
" et = yet,	inqui-et.
" it = no word, as yill,	
" ee = year,	
" ot = yot,	idi-ot.
ore = yore,	materi-aux.
	Alpi-ou.

SEC. 5.—*Relations of the Classes of Vowels to the Classes of Consonants.*

541. By the gradual loosening and opening of the organs of speech,

1. The Labial Consonants pass into Lip-Vowels;

2. The Dental, Lingual, and Liquid Consonants pass into Head-Vowels;

3. The Guttural Consonants pass into Chest-Vowels.

The order is seen in the following tabular view. The greatest contraction of the organs is indicated by positions on the left, and the greatest expansion by positions on the right.

	CONSONANTS pass into		SEMI-VOWELS and VOWELS.	
LABIALS,	{ p, b, m, f, v, "	.... W,	{ ooze, ore, not,	{ LIP.
DENTALS, LINGUALS, LIQUIDS,	{ t, d, n, s, z, TH, Th, ch, j, sh, zh, r, l,....Y,		{ eel, it, et,......	{ THROAT
GUTTURALS,	{ k, g, ng, Ch, g,............ ....to H,		{ ur, at, awl, ah,	{ CHEST.

The lips, for example, are most open at the sound of O in not, on the extreme right. They contract in all the sounds passing to the left till they form the English semi-vowel, W, equivalent to the French vowel, U. The lips then form partial contact for V and F. Then follows complete contact for M, B, and P. Thus, the greatest stiffness of the vocal chords is in P, on the extremest left, because in P there is no reverberation.

This process with the lips is repeated at the other places of formation.

Such is the order of nature. The process for the organs of speech, in their different positions, is similar. What is done at the lips for consonants and vowels, is repeated on the tongue, and in the upper and lower throat. The process is one. Its simplicity is remarkable. There is complete contact, or crevice or opening in different degrees. Arrested breath is pressed so as to be without or with reverberation against contact or crevice, forming consonants. Condensed breath is directed through

the opening, forming vowels of different degrees to the most open, till any further condensation of breath for a vowel sound becomes impossible.

OBS. 1. As all men's organs are the same, there is a common process of speech in all languages. Men represent the sounds differently, in written letters in their alphabets, but essentially, the sounds are alike in all tongues. They may have some modifications borrowed from music, in Pitch, Force, or Time ; the R may be rolling or smooth ; the vowels long or short ; but, fundamentally, the sounds are one, made by this common and simple process. There are some combinations in one, which are not in another, but the simple sounds of those combinations are the same.

OBS. 2. Inspection of the table shows why certain *effects* accompany particular modes of making the sounds.

(1.) One effect is from *exhaustion* of the breath.

If the Primary Vowels, *ee*, and *oo*, be drawn out to exhaustion, there will be heard in their termination the sound of the Primary Chest Vowel, that of *u* in ur.

Any vowel drawn out to perfect exhaustion, will terminate in the same sound, that of *u* in ur.

The reason is, that as the breath is becoming exhausted, it is withdrawn from all places but the lower throat. The sound there formed is that of u in ur.

The same effect is produced by carelessness, by great fatigue, by weakness, and by any cause which relaxes the organs too much for a full sound.

Every pure vowel sound can degenerate in rapid or slovenly speaking into this Primary Chest-Vowel.

This is seen in such instances as pu-ta-tu, for potato ; Injuns, for Indians ; Creatur, for Cre-a-tor ; too-tur, for tutor ; Shall I give it tu yu ? for Shall I give it to you ? A prevalent fault is thus seen, which is to be avoided. To preserve the language in its purity, the tendency to that sound in final syllables must be checked. It is vulgar.

This is also seen when one language is derived from another. All pure vowel sounds degenerate in the derived language into this sound of u. Thus, the Latin *il-le*, has passed, in French, into *le*, pronounced with the Primary Chest-Vowel.

(2.) Another effect is by the *passing of the tongue from a position for one sound to the position requisite for a second.* It often gives the intermediate sound.

Thus, in passing from the tip of the tongue when sounding t, or d, to its back for sounding ee, or y, the middle of the tongue is brought near the arch of the mouth, so as to form ch, or j, or sh. Hence, na-ture is pronounced na-chure ; question, queschon ; nation, na shon ; natural, nat-chu-ral ; and some improperly give educate, the sound ed-ju-cate. By looking at the position of the organs, we see the reason why we pronounce in this manner.

The same tendency to pass into the adjoining sound is seen in all languages. Thus, in French, l has passed into the sound of y in some cases, because it is the next sound to l in the opening movement of the tongue. Fusillade is sounded by some as fu-zee-yad. In other cases, the sound of y mingles with that of l, in what is called the liquid sound. T, has become S, as in nation, pronounced nă-se-ŏn.

We thus see why certain sounds represented in written language have passed into other sounds in the language spoken. Thus, in English, hough is sounded hok. The German Ch, heard in Saxon, has passed into k, which is the next sound in the throat.

(3.) Another effect is seen in the *union of consonant sounds which belong to the same subdivision.*

Orals join with Orals, and Pectorals with Pectorals, in the same syllable.

Thus, in the words sobs, stags, the s at the end is turned into the sound of z, because eb, and eg, that is b, and hard g, are Pectorals. The sound given is that of

sobz and stagz. So in the words liked, looked, tossed, asked, the final d is sounded as t, because the previous consonant is an Oral. Hence, we sound these words, likct, looket, tost, as'kt. Thus, we say egz-am-ine, and not ex-am-ine, x = ks. S is sounded as z. Therefore, k becomes g hard, as in *egg*.

The reason why we speak in this manner is evident. We have pressed the breath in a particular direction for the first consonant, and we cannot change the direction before giving the next consonant, as we do not make a new syllable.

This tendency to unite consonants of the same class runs through the Indo-European languages. The student of Greek is familiar with it. It is carried very far in Sanscrit.

In English, Nasals often have the same effect with Pectorals, and turn an Oral into a Pectoral. Thus, we say nounz, hangz, ringz, hymnz, psalmz, when the spelling is nouns, hangs, rings, hymns, psalms. S is turned into z, by the previous sound.

(4.) Another effect is seen by *directing part of the breath in a Simple Vowel sound toward the nose.*

As the breath is condensed in forming a vowel sound, there is a portion held back which we may press toward the nose as we do in making a Nasal consonant. If we do so, we form a Nasal Vowel. A Nasal Vowel is a vowel breathed through the nose. Nasal Vowels do not appear in English, but in French. The vowel sounds breathed in this manner are, three of the Chest-Vowels, (u in up, a in at, and aw in awl,) and one, the most open of the Lip-Vowels, that of o in not. They are represented in French by ŭn, ĭn, ăn, ŏn.

SUMMARY.

543. *The eleventh attainment in language, in its first part, is ability to state the mode for forming perfectly every sound in English, and also in all languages, if the correspondent sound or sounds in English be given.*

The deficiency to be obviated is incorrectness, or difficulty in forming English or foreign sounds.

DIRECTIONS.—Parse phonetically by stating how each sound is formed.

The following example will illustrate this process:

e. g. : P, as in ep, is a Consonant, Labial, Concludent, Oral, made by close contact of the lips, and by pressing the arrested breath toward the mouth without reverberation.

The reason may then be given in a few cases.

P, is a Consonant, because made by contact of the organs ; a Labial, because made by contact of the lips ; a Concludent, because the contact is complete, and no breath passes at the instant of forming the sound. It is an Oral, because made without pectoral or nasal reverberation.

B, is a Consonant, Labial, Concludent, Pectoral, made by the same contact of the lips as for P, and by pressing the arrested breath toward the chest, with reverberation, on the vocal chords.

M, is a Consonant, Labial, Concludent, Nasal, made by the same contact of the lips as for P, and by pressing the arrested breath toward the nose, with reverberation.

F, is a Consonant, Labial, Continuant, Oral, made by loose contact of the lower lip against the upper teeth, allowing a small portion of breath to escape, and by pressing the remaining arrested breath toward the mouth and lips, without reverberation.

V, is a Consonant, Labial, Continuant, Pectoral, made by the same position of the lips as for F, and by pressing the arrested breath toward the chest, with reverberation.

W, as a Consonant, is a Labial, next in order to V.

W, is a Semi-Vowel, and the next sound on the lips to the Consonant V. It is formed by projecting the lips, and contracting them so as to form a small circular opening. The breath passing through this opening is highly condensed, and forms the sound. It is longer as in *woo*, and shorter as in *wet*. A similar position forms the French U, long.

SEC. 6.—*Representation of Sounds.*

The same elementary sound is differently represented in the words of the English language. *e.g. :* The sound of ee in eel, the Primary Head-Vowel, is represented in letters by ey, ei, ie, ea, œ, e-e, ea, eo, i, oe; as in *key, deceit, field, seat, Cæsar, mete, seat, people, machine, antoeci.* Some of these are the long, and some are the short sound of ee. Lists of words of different spelling, but with the same vowel sound, will be found in the Appendix.

The sound which meets the ear, and the letters seen by the eye, are thus two distinct objects for attention. The custom of the mind should be to regard these separately.

544. For a good pronunciation of our own, or of any language, the habit should be formed of fixing the attention singly on the sound, independently of the various letters which may represent it. The contrary disposition to look to the letters, and to confound them with the sound, which is very common, and the most effectual hindrance to acquiring sounds, should be overcome.

The remedy is simple. It consists in writing, in two distinct places, the LETTERS, and the common SOUND represented by those letters.

For example :

SOUND represented	=	LETTERS representing.
O in *rose*,	=	oa, oo, ow, o-e, au, eau, ew, ou. as *oar, door, crow, bore, hautboy, beau, sew, pour.**

545. Instead of representing the sound by letters, we may adopt a system of signs for the sounds common to all languages.

Such a system is the following, which is equally applicable to the English, and to every other language.

1. To represent CONSONANTS :

1. For the CLASSES OF CONSONANTS—Have two parts in the marks, one representing the Passive, and the other the Active organs, in the position requisite for the sound.

2. For the SUBDIVISIONS OF CONSONANTS, AS CONCLUDENTS or CONTINUANTS—For Concludents, put the two parts in contact ; and for Continuants, put a small space between. For Continuants of the first order, put one dot in that space ; and for those of the second order, as for it, two dots.

3. For the SUBDIVISIONS OF CONSONANTS, as ORALS, PECTORALS, NASALS—Represent the direction of the breath by an arrow attached to the sign of the class. The direction will be horizontal for Orals, downward for Pectorals, and upward for Nasals. For the Orals, the arrow will be straight, as indicating the absence of reverberation ; and for Pectorals and Nasals, where there is reverberation, it will be curved.

4. For the Two LIQUIDS, L and R—Let the upper part of the mark represent the arch of the mouth, and the lower by a line, the direction of the breath. For L, the hair-line will fork to indicate the passing of breath on each side of the tongue. For R, it will curve to represent the flowing of the breath along the hollowed tongue. The rough r, made by slaps of the tongue, will be represented by dots, or small cross-marks on the line. The pectoral l, and r, by the arrow curving downward.

Thus, the Consonant sounds of all languages may be represented.

2. To represent VOWELS :

1. For the CLASSES OF VOWELS—Represent the Lip-Vowels by a circle ; the Head-Vowels by an oval, horizontally extended ; the Chest-Vowels, by an oval vertically extended.

2. For the SUBDIVISIONS OF VOWELS, as SEMI-VOWELS, PRIMARY, SECONDARY—Represent the degrees of opening by figures, the highest figure indicating the more open vowel sound. Attach these figures to the signs of the class, giving zero to the Semi-Vowels ; No. 1 to the Primaries, and the other numbers to the Secondaries.

3. For the DISTINCTIONS OF LONG AND SHORT VOWEL SOUNDS—Place the common marks for long and short, (a straight line, and a curve) over the sign.

4. For COMPOUND VOWEL SOUNDS—Write the signs for the Simple Vowel Sounds that are combined, and put the mathematical mark + between them.

Thus, the vowel sounds in English, and in other languages, may be represented.

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* The pupil can apply the same plan to any other languages for their pronunciation. He will simply write, on the left, the sound, and on the right the letters, in different languages, representing that common sound.

LETTERS.

SOUND,	FRENCH,	GERMAN,
O in rose =	au, eo, eau, aw, ow,	oh, oo.

There will thus be one invariable representation of the sounds of human speech, as they are fixed by nature.

By this standard, the sounds in English, and other languages, may be exactly analyzed, and the usual difficulties of learners lessened.

Its applications for the perfecting of pronunciation, in singing, in reading, and in declamation, are evident and important.

ALPHABET.

546. We can now understand our Alphabet.

In the Alphabet, we may consider the *number* of its letters ; their *names ;* their *forms*, when written ; and their *order*.

547. (*a.*) NUMBER.—The letters of the English Alphabet are twenty-six in number.

By this number, there are both deficiency and superfluity in representing elementary sounds.

There is deficiency. The English Alphabet has no separate character for the sound of *th*, though such an one is possessed by the Greek and the Saxon. It has none for the sounds CH, and SH, while the Russian has. It has none for *zh*, in *azure, measure ;* nor for *ng*, nor for each simple vowel sound.

There is superfluity. One elementary sound is represented by more than one written character. J, and G soft, as in *jam, gem,* have precisely the same sound. But two letters J, and G, represent that sound. C, in *cent,* and S, in *sent,* have the same sound, but two representatives. C, in *call,* and K, in *kill,* give one sound, while the signs are two. X, pronounced *eks,* is made up of two simple sounds, *k* and *s,* which are represented separately in the Alphabet. Q, as heard in " queer," pronounced *kweer,* is composed of two simple sounds, k and w, which are represented separately in the Alphabet.

This irregularity results from the manner in which the English language has been formed.

(*b.*) NAMES.

548. The names of the letters, when spoken, were formed at first by the following simple rules :

(1.) Letters which represent the sound of Consonants, take the vowel *e*, with the sound of the consonant. *e. g. :* We say, *be, de, em :* not *bay, day, aim,* for B, D, M.

(2.) Concludents put the vowel *after* the sound of the Consonants, but Continuants before; as the sound *pe,* not *ep,* for the letter P; but the sound ef, not *fe,* for the letter F.

(3.) Letters which represent the sound of vowels, or semi-vowels, take those sounds as their names; as, o, u.

In the course of ages, innovations have been made on these simple rules, and frequently to the injury of the pronunciation.

In Consonants, another vowel than *e*, has been used to name *j, k, q,* and *r*. In Semi-Vowels, the name *eh,* for H, has been changed to *aitch ; oo-oo,* for W, to *double U ;*

and *Ah-ee*, for Y to *wy*. In Vowels, the true name of the first letter, which is *ah*, as it is in all languages, has been dropped, and the old name of *e* put in its place. E, I, and U, have been changed from their original sound.

Most of these innovations are beyond remedy. Two of them, however, are such evident blunders from ignorance, that a correct usage should prevail. 1. Instead of *jee*, as the name for G, the name might be Ghe, giving the true sound of the Consonant. At present, the sound J is repeated in two letters. 2. Instead of *ar*, as the name of the letter R, the name might be *err*, with the sound heard in merry. 3. To these may be added the restoration of the true sound of the first letter of the Alphabet.

The following table will show the application of the rule, the former names, and the innovations from time.

	CONSONANTS.					VOWELS and SEMI-VOWELS		
Regarded as CONCLUDENTS.			Regarded as CONTINUANTS.					
Letter.	Old name.	Pres. name.	Letter.	Old name.	Pres. name.	Letter.	Old name.	Pres. name.
B,	b-ee,	same.	F,	e-ff,	same.	A,	ah,	ay.
C,	c-ee,	same.	L,	e-ll,	same.	E,	ay,	ee.
D,	d-ee,	same.	M,	e-mm,	same.	I,	ee,	ah+ee.
G,	gh-ee,	jee.	N,	e-nn,	same.	O,	o,	same.
P,	p-ee,	same.	R,	e-rr,	a-r.	U,	oo,	ee+oo.
T,	t-ee,	same.	S,	e-ss,	same.	H,	e h,	aitch.
V,	v-ee,	same.	X,	e-ks,	same.	W,	u-u,	d'ble u.
Z,	z-ee, zed, z hard, as *ts*, called izzard.	same, or				Y,	ah-ee,	wy.
J,	j-ee,	j-ay.						
Q,	ku-ee,	kee+oo.						
K,	k-ee,	kay.						

549. (*c.*) WRITTEN FORM.—The *form* of the letters have been frequently changed, in order to make a picture for the eye of the position of the organs in making the sound, and also to give a similar form to letters of the same class.

Thus, in English, O seems designed to represent the position of the lips in forming that vowel ; B, the two lips in profile, closed, as they are in the act of sounding that Consonant ; K, the touching of the back of the tongue to the palate ; T, the touching of the tip of the tongue to the arch of the mouth ; A, the most open vowel sound. Also, B and P, both have a similar form, as if the intention has been to represent them as belonging to the same class—that of Labials. The system, however, has been broken in the course of ages, so that few traces remain.

550. (*d.*) ORDER.—In the Alphabets of Europe, including the ancient Greek and Latin, the *order* of the letters is derived from the Shemitic family of languages, though the words of those languages are drawn from the Indo-European, or Arian family. The English Alphabet is derived directly from the Latin.

In this order, the letter A is first, and B second. Hence comes the

word Alphabet, made by combining the Greek names of the first two letters.

The arrangement is one of the highest antiquity. It is said to have been originally based on Astronomy.

The eleventh attainment in language, in its second part, is ability to discriminate between the sound for the ear, and the letters which represent that sound for the eye, and to detect the same sound, however it may be represented.

The deficiency to be obviated is the common disposition to be misled in the sound by the spelling.

DIRECTIONS.

1. In any lists of words of like vowel sounds, but of different spelling, arrange together those which have the same sound, and state the class and subdivision of that vowel sound.

Afterward, take any book, and in word after word, state and describe the vowel sound in each.

For example, take the following words:

Heart, aunt, ah, baa; guarantee, sergeant, shall, plaid, sirrah, Haerlem, Armagh; pain, gaol, day, there, great, reign, they, gauge; caul, awful, awe, walk, nor, broad, ought; Cæsar, seat, deer, deceit, people, key, field, machine, antœci, turkois, impregn; again, Dœdalus, head, heifer, phlegm, friend, fœtid, any, bury, leopard; captain breeches, surfeit, carriage, seive, tortoise, guilt, busy, cyst; hautboy, beau, yeoman, sew, groan, foe, floor, mould, show, owe, depôt; what, George, cough; wool, wolf, would, construe; move, shoe, tour, manœuvre, two; her, sir, won, flood, rough, does; aisle, height, eye, die, choir, guide, why, rye; beauty, feud, new, ewe, adieu, view, true, you, suit; voice, boy, house, now.

2. Write, on the left, the vowel sound, with its class and number; on the right, the vowel letters which represent it, and exemplifying words. In reciting, describe the formation of the common sound. State the mode of representing it, and give some of the exemplifying words.*

Long o, as in rose, is represented in beau, yeoman, sew, groan, foe, floor, mould, show, owe, depôt.

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* It is recommended that the same process be pursued by the pupil with every new language when acquiring pronunciation.

CHAPTER II.

WORD-BUILDING.

1. *Syllables, as Embodying Sounds.*

551. A syllable spoken is a vowel sound in speech, made by one impulse of the breath, with or without the sounds of Consonants; as *It-al-i-an, a-e-ri-al.*

552. A syllable written is a representation of a syllable spoken, and must contain at least one of the vowels of the alphabet.

· The word syllable (συν, λαμβανω) means taking together. It is taking together sounds which can form one vocal emission.

553. There are, then, so many syllables in any word or sentence, not as there are of vowels written, but as there are of distinct vowel sounds.

Thus, the word "you," has but one syllable, yet there are written two vowel letters, and one semi-vowel. There is but one syllable, because there is a smooth compound vowel sound: you=ee+oo. (538.)

The word "ærial" has four syllables for the four vowel letters written; the word " Cæsar " has two syllables for its three vowel letters written. We may represent the smooth compound vowel, ee+oo, by one vowel letter, as in ed-*u*-cate; or by two, as in tr*ue*, f*eu*d, s*ui*t; or by three, as in b*eau*-ty, a-d*ieu*.

Where the vowel sounds do not coalesce, two dots are placed over as " coöperate."

554. As we have seen,

A word of one syllable is called a Monosyllable.
" two syllables " Dissyllable.
" three " " Trisyllable.
" many " " Polysyllable.

To these we may add,

A word of four syllables is called a Tetrasyllable.

This numbering may be extended so far as is convenient.

Usually, we call all words of more than three, polysyllables.

We may apply the same phraseology, usually by the adjective, to a phrase, clause, sentence, or line of poetry. Thus, we may have a mono-syllabic sentence, as *Go ;* or octo-syllabic verse ; as,

> " For ever be Thy name adored."

Such are syllables.

The proper *representation* of syllables belongs to the Third Part of Grammar.

2. *Syllables, as Embodying Primitives.*

555. In Word-Building, we find the sources of the syllables as they stand, by recurring to the primitive words from which they come.

3. *Primitives, as Forming Syllables.*

556. WORD-BUILDING is that division of Grammar which treats of the formation, from its sources, of every syllable in a word, and thus accounts for the whole form of the word.

557. Word-Building, considered generally, presents the *principles* of formation for words.

558. Word-Building, considered specially, presents the details neces-sary for *practice* in the formation of words.

SEC. 1.—PRINCIPLES OF FORMATION IN DERIVATIVES AND COMPOUNDS.

559. In language, some words are formed, or built, from others.

560. The formation of several words from ONE is called *derivation*, and the words so formed, DERIVATIVES. That word from which they are formed is called their Primitive. *e.g. :* From *just*, are formed *justly, just*ice. The two latter words are Derivatives. The first is a Primitive to them.

561. The formation of ONE WORD from TWO or MORE, usually among the four material parts of speech, is called *composition*, and the word a COMPOUND. Thus, *rail-road, horse-hoof, breakfast, iron-bound*, are compounds. The first combines two nouns ; the second, two nouns ; the third, a verb and noun ; the fourth, a noun and adjective. Compounds are Primitives combined.

562. The law of this formation is always the same. It is that sense and sound pass from any primitive or primitives, into all the derivatives and compounds.

563. The rule for all verbal definitions is based upon this law.

Verbal Definition is an explanation of the meaning of a word from its parts and structure.

The rule for all Verbal Definitions is this:

Analyze the word to be defined into its different parts. Trace these to their source, and find their meanings. Combine these meanings in a grammatical sentence, and thus form a Verbal Definition.

Thus, in Compounds, *horse-hoof* is the hoof of a horse. An *iron-bound* coast, is as if bound with iron. In Derivatives, just*ice* is the state of being just; *just*ly, in a just manner; *in*justice, state of being not just; *un*justly, in a manner not just.

564. This law, and this rule, will now be exemplified: 1st, in Derivatives; 2d, in Compounds, both generally and specifically.

1. DERIVATION—GENERALLY.

565. Derivatives are words formed from some one primitive.

566. The syllable representing that primitive is called the radical syllable; as just, in "un*just*ly."

567. The others are called affixes, or particles. Those affixes which are before the radical syllable, are called prefixes; and those after, suffixes. In *unjustly*, *un* is a prefix; *ly*, a suffix; both affixes.

568. Derivation can be illustrated by these examples:

1. Metap*hor*, metap*hor*ic, metap*hor*ical, metap*hor*ically; from Greek (φερω) *phero*, to bear.

2. Pre*fer*, pre*fer*rer, pre*fer*ence, pre*fer*ment, pre*fer*ably, pre*fer*ableness; con*fer*, de*fer*, in*fer*; from the Latin, *fero*, to bear.

3. Sup*port*, sup*port*able, sup*port*ableness, sup*port*ed, sup*port*er, sup*port*ing, sup*port*less, insup*port*ableness: from Latin, *porto*, to carry, or bear.

4. *Bear*, *bear*ing, *bur*den, over*bear*, over*bear*ing, over*bear*ingly, over*borne*, up*bear*, under*bear*; *bier*, *bury*, *bear*er; from Saxon, *baerau*, which is from the Gothic, *bairau*, to bear.

Greek Phero, (φερω;) Latin, fero, and porto; Gothic, bairan, from Sanscrit VAR, to bear.

569. Primitive Words, as more or less general, are Roots, Stem-Words, Branch-Words, and also Twig-Words, with correspondent Derivatives.

In the example:

(*a.*) VAR, (to bear,) is THE ROOT.

(*b.*) *Phero*, Gr.; *Fero*, *Porto*, Lat.; *Bear*, Eng., are STEM-WORDS, from that Root.

(*c.*) Pre*fer*, con*fer*, de*fer*, in*fer*, are BRANCH-WORDS from one Stem-Word—Fer-o.

(*d.*) *Prefer*ence, *prefer*ment, *prefer*able, *prefer*ably, are TWIG-WORDS, (or correspondent derivatives,) from one Branch-Word—prefer.

Sense and sound pass from that Root, to the Stem, Branch, and Twig-Words, making their influence felt in the last adverb—preferably.

570. It is seen, by inspection, that in English words we may form:

> Stem-Words from Roots, without affixes.
> Branch-Words from Stem-Words, with prefixes.
> Twig-Words from Branch-Words, with suffixes.

A Stem-Word can *receive* both prefixes and suffixes.

We can now define, beginning, for simplicity, with the Stem-Word:

571. A STEM-WORD is a secondary primitive, not derived from any other word in this, the English language, and which appears in some one syllable of all the derivatives. As a derivative, it is primary.

In the examples, *phero* (φερω) *fero*, *porto* and *bear*, are Stem-Words. Looking at No. 1, you see that every word has for one of its syllables, *phor;* in No. 2, *fer;* in No. 3, *port;* in No. 4, *bear*, *bur*, or *bier*. These radical syllables indicate the Stem-Words.

572. A Root is a primary primitive, a monosyllable from which Stem-Words are derived without affixes, and is usually found outside of the English language, in the families containing its primary sources.

Thus, the Sanscrit *Var*, meaning to bear, is a Root, from which are derived the Stem-Words, Pher-o in Greek; fer-o in Latin; bear, in English.*

573. A Branch-Word is a subordinate primitive, drawn from a Stem-Word by *prefixes*, but usually forming other derivatives, to which it is a primitive.

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* The verb-sign and termination o, is a part of the Stem-Word in Greek and Latin, but not in English.

Thus, the Branch-Words *prefer, confer, refer, defer, transfer,* are formed from the Stem-Word *fer-o,* by the prefixes *pre, con, re, de, trans, re.* But, *prefer* is a Branch-Word for preference, preferable, preferably; *confer* is a Branch-Word for conference, conferrer, conferring.

574. A Twig-Word is a derivative from a Branch-Word, or Stem-Word, drawn out by *suffixes,* forming one of the four material parts of speech—Verbs, Nouns, Adjectives, Adverbs.

Thus, the Noun *preference,* the Adjective *preferable,* and the Adverb *preferably,* are made from the Branch-Word *prefer,* by the suffixes *ence, ble,* and *ly.*

Twig-Words, under these four heads, made from one word, form together a group called CORRESPONDENT DERIVATIVES.

Of these, one is primitive to a second, and that to a third, and thus through the formations. That *from* which another is formed, is called the primary to that other; and that which is formed, the secondary to that primary among the correspondent derivatives. Thus, *blackness,* to *blacken, blackener, blackly, black,* are correspondent derivatives. *Black,* the adjective, is primary to all the others, because they are all formed from it. It is called the first primary. But *blacken,* the verb, is a primary to the noun *blackener,* because the latter is formed from it, and the latter a secondary. In the correspondent derivatives of *prefer,* the verb is a primary to the adjective *preferable,* and the latter a primary to the adverb *preferably*—preferably is the last secondary. In the group there is a first primary and a last secondary.

575. The terms *primitive* and *derivative* are used relatively. Words are primitive in different degrees, and derivative in different degrees.

Stem-Words are, therefore, derivatives from Roots; Branch-Words from Stem-Words; and Twig-Words from Branch-Words; and of Twig-Words, the correspondent derivatives are drawn one from the other. In turn, Branch-Words are primitive to their derivatives; as *differ,* to *differently,* in*differently.* Stem-Words are primitives to Branch-Words, and all their derivatives, as *fer-o,* to con*fer,* dif*fer.* Roots are primitives to Stem-Words, with all their Branch-Words, and all their derivatives, as VAR to Fero, Bear, and the others. The Derived Adverb is a derivative which is not a primitive to some other word, as un*transferably.* At the other extreme, the Root is a primitive, without being a derivative from something else, as VAR, in Sanscrit.

576. In tracing these derivations, the primitive is always

viewed as a monosyllable, and in that syllable the *classes* of its consonants are regarded. Its vowel, or vowels, are of secondary consideration. The syllable has already been named the Radical Syllable.

Thus, from the Stem-Word *capio*, to take, are formed the Branch-Words con*ceive*, re*ceive*, per*ceive*, oc*cupy*, re*capture*. From the Branch-Word *conceive*, are formed con*cep*tion and con*ceiv*able; from *receive*, re*cep*tion and re*cip*ient; from *perceive*, per*cep*tion and per*cip*ient; from *occupy*, oc*cup*ation and unoc*cup*ied. Here the Stem-Word is represented in the syllables CEIV, CUP, CAP, CEP, CIP. They represent the Stem-Word, since the vowels are disregarded, and the consonants are, for the first, c, and for the last, p and v. But p and v, belong to the same class, being both Labials. Therefore, in the Stem, and in the Branch-Words, are the same constituents—a Guttural + a Labial.

So from the Root VAR, in the examples, are formed the Stem-Words *Phero*, (φερω,) in Greek, *fero* and *porto*, in Latin, and *bear*, in English. The vowels are a, e, o, ea, and these are disregarded. The consonants before the vowel are v, ph, *f* ɒ, b, and after it, r. But b, p, f, ph, (same as f,) and v in the Root, are all Labials. Therefore, the constituents of the Root and the Stem-Words are the same, viz.: a Labial, followed by the Liquid R.

577. All Derivation from any Primitive to any Derivative is made by the general law given: that *both the sense and sound of the Primitive* strike through into all the Derivatives. (562.)

This is equally true of the Derivation of Stem-Words from Roots; of Branch-Words from Stem-Words; of Correspondent Derivatives from Branch-Words. The process is but one.

578. By the sense is meant, the meaning of the Primitive. The primary meaning is some visible image, usually that of some physical motion which can be represented by the hands. The secondary meaning is usually the application of this motion to the mind, or to other objects.

Thus, the primitive sense of *bear*, is to move on, holding something up. It can be represented by one hand bearing up the other as it moves. This idea of the Root passes into the Stem-Words phero, fero, porto, bear; they all mean to carry, to bear. From the Stem-Words, the sense passes into all the Branch-Words and Derivatives, with its secondary meaning. A metaphor, (see the examples,) is a word carried or *borne* beyond its usual applications. The primary meaning is applied to *words*. Pre*fer*ence is a *bearing* of one thing before another. The

primary meaning is applied to *thought*, and thus a secondary sense is produced. To *support* is to *bear* up under another thing. That is *insupportable* which cannot be *borne*. The primary meaning is here applied to the *feelings*. Burden is a *thing* borne; to be overbearing, is to *bear down upon the feelings* of another; to bury, is to *bear* the dead; a bier is the thing that *bears* the dead; bearers are *persons who bear* the dead.

In this way the primeval sense passes from the Root to the last Derivative Adverb, through all intervening words.

579. By sound is meant the preservation, in the Derivatives of letters of the same class, or same formation, with those which are found in the Primitive. If there are consonants in the Primitive, whether Labials, Dentals, Gutturals, Linguals, or Liquids, the class is almost uniformly preserved, while the vowels change. Occasionally, but rarely, the class is left for a like formation in another class, as a nasal labial m, for a nasal dental n. If there are *only* vowels in the Primitive, the class is preserved as Lip, Head, or Chest Vowels. Thus, the Latin *eo, i-re,* to *go,* is a Stem-Word of vowel sounds, the first being a Head Vowel, e. A Head Vowel is found in all the Derivatives in English, as ex*it,* trans*it,* in*it*ial, preter*ite.*

580. Such is the law of language. It presents an image of vegetation. The twigs of a tree depend upon the branches, and they upon the stems, and the stems upon the trunk, which draws its life from the root. In turn, from the root and trunk, life circulates to every minute ramification. In the same manner in language, sense and sound pass from the Roots to the Stem-Words, and from these through the Branches to all the Derivatives.

581. Etymology traces both sense and sound through all the degrees of the Primitives into the Derivatives. It begins with the primary sensible image, and in that looks to the mode of motion indicated. From that, it passes to the derived meanings. The word Etymology expresses this fact. It is derived from etymon, (what is real, what is the true type,) and logy, (the science of.) Etymology finds the real image, or type, at the basis of the meanings of words, and deduces thence their full significations.

582. It can now be seen why the vowels are not considered in tracing primary derivations, and the classes of consonants are regarded.

It is because the general idea of the word is represented by the classes of the consonants, but the modifications of that idea by the vowels. *e. g.:* We have *ring, rang, rung; swim, swam, swum.* The consonants represent the general actions—ringing, swimming; but the different vowels, a, i, u, modifications of time for the action. *Sit* and *set; lie* and

lay; fall and *fell*, have the same consonants in each pair. But the vowels are changed to modify the meaning from intransitive to transitive. To *sit* is intransitive; to *set* is transitive, meaning to make sit or stay. *Lie* is intransitive, but *lay* is transitive, and means to make lie. *Fall* is intransitive, but *fell* is transitive, and means to make fall. We have *cleave, cleft, cloven*, and also the noun cleft, as "the *cleft* of the rock." In the consonants, f is changed to v, but the class is preserved, since both f and v are Labials. To express modifications of time, the past instead of the present, the vowel sound of ea is changed for e short, and for o long. The same change to o is made, to express the thing *cloven*. In *bier* and *burden, borne* and *bear*, the consonants represent the common idea, but ie, u, o, the modifications.

These remarks will be found of great use for understanding what are usually called, in English, the Irregular Verbs—the Verbs of the Old Conjugation.

Sometimes the change of the Radical Vowel represents contrary ideas of the same class, as in *gleam* and *gloom ; East* and *West; wed, wid-ow.*

One and the same law of structure goes into all Derivations, whether we pass from the great families of languages to their descendants, or from one word to another in our own language. The rule is one; its applications only vary.

COMPOUND WORDS GENERALLY.

583. A Compound Word is one made by combining two or more Stem-Words, or words of the same general class.

Its parts usually belong to one of the four material parts of speech; as *stand-point.*==Verb and Noun.

Derivatives mostly combine the material with the formative parts of speech; as, *under-stand* ==Preposition and Verb.

The syllables of a Compound Word are regarded as radical.

584. But of the syllables in a compound, one is usually called THE DISTINCTIVE SYLLABLE.

Thus, the first syllable is distinctive in *rail-road, post-road, plank-road.* It dis*tin*guishes one kind of road from another.

585. Compound Words in English are *native* or *foreign.*

586. Those which are *native*, are mostly drawn from the Gothic family of languages, through the Saxon.

The Simple-Words are significant to one who knows the English language. These Compounds are generally such as are used in common

life, or poetry; as, *wrist-band, horse-man, cloud-capt, thunder-stricken, moss-covered.*

587. Those which are *foreign* are mostly drawn from the Greco-Latin family directly, or through the French.

The Simple-Words are not necessarily significant to one who knows the English, their meaning being shown by the language from which they come. Foreign Compounds are principally used for forming terms in the arts and sciences; as, *poly-gon, hydro-statics, thermo-meter, astronomy, theo-logy.*

588. In *compounds* we have the same fundamental law of language as in derivatives.

Sense and sound pass from the primaries into the compounds. The Verbal Definition is made by combining together the meaning of the parts.

e. g.: A *horse-hoof* is the hoof of a horse. Astronomy is star law, because one part of the compound means *star*, and the other *law*.

SUMMARY.

589. Thus, one law belongs to all Derivative, and all Compound Words.

In Structure, it is that sense and sound pass from the Elements into the Word.

In Definition, it is that the meaning of the Elements, grammatically combined, give the Verbal Definition of the word.

The whole process of Word-Building can now be summed up by the following principles: 1. For all Formation, (*a*) by Derivation, (*b*) by Composition; 2. For all Definitions, (*a*) for Sound, (*b*) for Sense.

590. The *Derivation* of STEM-WORDS from monosyllabic Roots, is made by transferring the classes of the constituent letters, usually consonants, to the Stem-words. The *definition* of a Stem-word is made, for the *sound*, by stating the classes of the letters; and for the *sense*, by stating the primitive idea of the root, and tracing the modifications (if any) in the stem-words, together with the changes of vowels indicating those modifications. For example:

1. DERIVATION.—The Stem-Words *pher-*o, *fer-*o *por-*to, are from the Classic family; and *bear* from the Gothic, through the Saxon. They form, by derivation and composition, many English words. Their Root is the Sanscrit VAR, which means to *bear*, to carry by effort.

The classes of consonants in the Root are a Labial, plus the Liquid R.

2. DEFINITION. (a.) *By Sound.*—The classes of consonants in all the Stem-Words are the same as in the Root—a Labial, and the Liquid R. The Radical Vowel is changed from the Chest-Vowel *ah*, to the Head-Vowel *e*, in phero and fero; to the Lip-Vowel *o*, in porto, Latin; to another Chest-Vowel in the English *bear*.

(b.) *By Sense.*—The primitive idea of the Root passes, with little modification, from the Root into the Stem-Words. All mean *to bear*. In the derivatives, it is transferred from physical to mental applications.

591. The *Derivation* of BRANCH-WORDS from a Stem-Word is made by placing before the Stem-Word, particles, which are usually prepositions, and are called prefixes. The *definition* of a Branch-Word is made, for the *sound*, by stating the classes of the letters; and for the *sense*, by combining together the meaning of the Stem-Word, and the meaning of the prefix; as re-duce, to lead back; se-duce, to lead aside; ad-duce, to lead to. If the primary sense of the Stem-Word undergo modifications, these are to be stated.

592. The *Derivation* of TWIG-WORDS from a Branch-Word is made by placing after the Branch-Word, particles, called suffixes, which form the four leading parts of speech—Verbs, Nouns, Adjectives and Adverbs. Those of one formation are called Correspondent Derivatives. The *definition* is made, for the *sound*, by stating any modifications produced in the letters by derivation. The definition is made, for the *sense*, by combining together the meaning of the suffix with the meaning of the Branch-Word, or the meaning of one of the Correspondent Derivatives. *e.g.:* Productively, adv.; Productive, adj.; Producer, n.; Production, n., are Correspondent Derivatives from the Branch-Word, Produce. Productively, means in a *productive* manner; Productive, capable of *producing;* Production is the act of *producing;* Producer is one who *produces.* The definition of each is thus reduced, finally, to the Branch-Word. Each class of suffixes, however numerous, has one general meaning.

593. Compound Words are made by combining two or more Stem-Words. They are *defined*, for *sound*, by enumerating their simple words; and for *sense*, by combining together the meaning of their constituents.

Compounds, made in one of the two leading families that form the English language, should be reduced, if possible, to correspondent combination in the other. *i.e.:* Those from the Greco-Latin to the Gothic, and those from the Gothic to the Greco-Latin. *e.g.:* Astronomy, from the Greek, is star-law; Auriferous, Lat., is gold-bearing; Back-sliding, from the Gothic, through the Saxon, is relapse, from Latin; fish-eating, Gothic through Saxon, is Ichthyophagous, from the Greek, and man-eating is Anthropophagous.

RECAPITULATION.

WORD-BUILDING.

DERIVATION, ...
- 1. Without AFFIXES; { STEM-WORDS from ROOTS.
- 2. With PREFIXES; (*mostly*) { BRANCH-WORDS fr. STEMS.
- 3. With SUFFIXES; { TWIG-WORDS, or Correspondent Derivatives, fr. BRANCH-WORDS or STEM-WORDS.

COMPOSITION,...
- Native.
- Foreign.

LAW, for both, in
- STRUCTURE, ... { Sense and Sound pass fr. the Elements into the Word.
- DEFINITION, ... { Combine the meanings of the elements for that of the Word.

594. By the Summary and Recapitulation, the pupil can now see, at one glance, the whole formation of the words of his language, as if he looked from a mountain on an extensive prospect.

He now sees, that to have a perfect understanding of his language, he needs to know the meanings of the Roots, the Stem-Words, the Affixes, and the Compounds. Of these, the meanings of the affixes need specially to be placed in the memory, the others being given by the dictionary.

Accordingly, we now pass to Word-Building specifically, in order to furnish the details needed for practice.

But in these details he will find nothing but the application of the general principles just given.

SEC. 2.—WORD-BUILDING, SPECIFICALLY.

(1.) *Introductory.*

595. Word-Building, specifically considered, presents the details of formation necessary for practice.

It is for the following attainment:

596. *The twelfth attainment in language is ability to form and define successive ranks of Derivative Words and Compounds from successive ranks*

of Primitives, by a common process in sense and sound, and thus to increase the knowledge and command of one's own, and other languages, through life.

This attainment, well made, is a partial substitute for the study of the classic languages.

The deficiency to be obviated is ignorance of the formation and force of the words used in daily speech, and in writing, but especially of those used in the arts and sciences.

By successive ranks of Primitives and Derivatives, are meant those already named descending from Roots and Stem-Words to Secondary Derivatives and Compounds. In the form of these, as spoken or written, we are to trace the transmission of sounds in their letters.

In their meaning, we are to show how their present and accepted signification grows from the primary signification in the Root or Stem. This usually presents some sensible object, as formed by motion for the eye, or sound for the ear.

The following explanations and directions are for this attainment, and for removing this deficiency.

DIRECTIONS.—Let the learner give careful attention to the ensuing instructions: Be diligent in the exercises. In the practice, take care to fix in the memory the prefixes, the parts of compounds used in the sciences and arts which you wish to acquire, and also the leading Stem-Words of the language. Let it be remembered that this is a process teaching how to use dictionaries in such a manner that the knowledge of one's own, and of other languages, may be always growing.

METHOD.

It might be thought that in studying the formation of words from their sources, we should begin with the Root, and pass to the Stem and Branches, thus tracing the circulation of sense and sound from the lowest fibre of the root to the last twig of a derived adverb.

This would be the proper method for those who have studied many languages.

But, for ordinary learners, the better method is to begin at the other extreme, and with the compounds, because in the compound the common process of formation is seen in a form so very simple that none can fail of understanding it.

The following, therefore, will be the Method: 1. Compounds; 2. Correspondent Derivatives; 3. Branch-Words; 4. Stem-Words; 5. Roots.

After the learner has become familiar with the subject, he can reverse this process, and pass from a Root to all its Stem-Words; from any Stem to all its Branch-Words; and from any one Branch-Word to all its Correspondent Derivatives. He can also unite Stem-Words to form Compounds.

(2.) COMPOUND WORDS.

597. The formation of Compound Words is principally by the union of two or more simple Stem-Words. We only consider those from the material parts of speech.

The simple words form the parts of the compound; as, *astrolite* = *star-stone*.

598. The definition is made for the sound, by enumerating the parts; and for the sense, by combining them grammatically, in a proper form, with or without attendant substitution.   (593.)

599. This is to be applied: 1. To Native Words, or those from the Gothic family; 2. To Foreign Words, specially those from the Classic family; 3. To the Substitution of Equivalent Compounds in one for the other.

EXERCISES.

Native Compounds.

600. RULE.—Write the Compound Word on the left, separating its parts by a short line, called a hyphen. Place, on the right, a literal definition, by repeating the words of the compound. Add, by substitution, when necessary, a more full definition on the extreme right.

The common process of Word-Building is here seen in its simplest form.

EXAMPLES.

Break-fast; *breaking* a *fast.*   The meal first in the day.
Horse-cloth; a *cloth* for a *horse.*   A cloth to cover a horse.
Horse-guards; *guards* on *horses.*   A body of cavalry for guards.
Horse-man; a *man* on a *horse.*   A rider on horse-back.
Horse-mill; a *mill* for a *horse.*   A mill turned by horses.
Horse-pond; a *pond* for *horses.*   A pond for watering horses.
Horse-tamer; a *tamer* of *horses.*   One who breaks horses for use.
Horse-whip; a *whip* for a *horse.*   Whip for striking horses.
Town-talk; the *talk* of the *town.*   Subject of common talk.
Town-clerk; the *clerk* of the *town.*   An officer who keeps records.
Home-sick; *sick* for *home.*   Sad at separation from home.
Merry-hearted; *merry* at *heart.*
Thunder-storm; a *storm* with *thunder.*

Apply this rule to the following words:

Breast-plate, breast-work; thumb-screw, ship-wreck; seed-time, home-born, home-bred, home-made, home-spun, home-built; law-giver, law-maker, law-breaker; stony-hearted, broken-hearted, weary-hearted; thunder-bolt; thunder-clap, thunder-cloud, thunder-struck, thunder-burst, thunder-blasted; iron-sided, iron-clad, iron-bound, iron-sheatbed, iron-handed, iron-hearted; candle-stick-maker.

Foreign Compounds.

601. RULE.—Write the Compound on the left, putting its parts one under the other; then, opposite to each part on the right, the Foreign words in full; then, each correspondent English word; then, a correspondent English compound; and then, if needed, a more full definition. Let each *simple* English word translating the Foreign, be, when possible, in a single syllable.

The meaning and origin of the parts must be in a list given; or in a dictionary, to be at this stage of the course in the pupils' possession.

This exercise has great value for explaining scientific and technical terms.

EXAMPLES.

Astro- = Astron = Star ⎱
nomy. = Nomos = Law ⎰ =star-law; science of heavenly bodies.

Somni- = Somnus = Sleep ⎱
ferons. = Fer-o = Bring ⎰ =sleep-bringing; causing sleep.

Logo- = Logos = Word ⎱
machy = Mache = Fight ⎰ =word-fight; contest about words.

Auto- = Autos = Self ⎱
nomy = Nomos = Law ⎰ =self-law; rule of absolute government.

Geo- = Ge = Earth ⎱ =earth-trace; description of the earth's
graphy = Grapho = Trace ⎰   surface.

Manu- = Manus = Hand ⎱
factured = Facio = Made ⎰ =hand-made.

Chrono-= Logos = Lore ⎱
logy. = Chronos = Time ⎰ =time-lore; science of time.

Zoö = Zoe = Life ⎱
logy = Logos = Lore ⎰ =life-lore; science of animal life.

Con- = Conos = Cone ⎱
oid = Eidos = Form ⎰ =cone-form; a cone-like figure formed by the
         or like   revolution of a conic section about its axis.

Metal- = Metallon = Metal ⎱
loid = Eidos = Form ⎰ =metal-like; a substance resembling me-
         or like   tals.

Equivalent Native and Foreign Compounds.

602. RULE.—Write, in columns on one line, the Compound-Words in English, Latin, or Greek combinations, which have the same significations, underscoring when needful, any term which is thus to be explained.

This exercise is useful for teaching those combinations from Saxon sources which are equivalent to others from Classic sources; and for making more clear the conception of the meaning of scientific and technical terms.

EXAMPLES.

Foreign.		Native.
LATIN.	GREEK,	SAXON.
Rectangular,	*Orthogonal,*	Even-cornered.
Multilateral,	*Polyhedral,*	Many-sided.
Lucific,	*Photogenic,*	Light-making.
Multiform,	*Polymorphous,*	Many-shaped.
Piscivorous,	Ichthyophagous,	Fish-eating.
Multangular,	*Polygonal,*	Many-cornered.

These examples, read horizontally, present one idea, and a like combination.

In the first it is supposed that *orthogonal* is the word to be explained. It is to be underscored.

OBS.—A new term from Latin or Greek sources has an air of mystery which hinders learning. This is removed when we substitute a plain Saxon combination, expressing the same thing. It is a step in a young person's mental progress when he learns that *polyhedral* means precisely the same with *multilateral,* and the latter w'th *many-sided.* They are not three words for three ideas, two of them mysterious, but three expressions for one idea, and that of the simplest character.

These exercises will promote one part of the twelfth attainment, and are the first exercises based on Etymology in the writing of compositions.

603. Lists, and materials for exercises, will be found in the Appendix. The following observations will be of assistance.

OBS.—(I.) The parts of a Compound are generally two, of which the first is called the *beginning,* and the second the *ending.* Should there be more than two, there is more than one compound; as star-stone, and green-star-stone.

1. The learner should first get the prominent *endings* in his mind, which he will do, not by a special effort of memory, but by practice in forming compounds.

Some of the principal ideas expressed by these endings are in QUANTITY : 1. *Angle,* 2. *Figure of Angle,* 3. *Side,* 4. *Form,* 5. *Fold,* 6. *Section,* 7. *Cell ;* in QUALITIES : 8. *Color,* 9. *Sound,* 10. *Likeness ;* in TIME : 10. *Years ;* in SUBSTANCES : 11. *Hand,* 12. *Finger,* 13. *Foot,* 14. *Head,* 15. *Eye,* 16. *Teeth,* 17. *Leaf,* 18. *Flower,* 19. *Stone :* in ACTIONS ;

20. *Bearing*, 21. *Making*, 22. *Yielding*, 23. *Breeding*, 24. *Knowing*, 25. *Willing*, 26. *Ruling* 27. *Fighting*, 28. *Killing*; in HABITS and DISPOSITION: 29. *Knowledge*, 30. *Power*, 31. *Art*, 32. *Opinion*.

EXAMPLES.

For example, we represent the idea numbered

LATIN,	GREEK,	ENGLISH,	EXAMPLE.
1, by -*angle*, -*ular*,		*corner-ed*,	Tri*angle*.
			Three-*cornered*.
2, by	-*gon*, *gonal*,		Hexa*gon*.
3, by -*lateral*,	*hedron-hedral*,	*side-ed*,	Multi*lateral*.
			Poly*hedral*.
4, by -*form*,	*morphous*,		Uni*form*.
5, by -*ple*, -*plicate*,		*fold-ed*,	Dupli*cate*.
			Tri*fid*.
6, by -*fid*, -*section*,			Bi*section*.
7, by -*locular*,		*cells, celled*,	Multi*locular*.
			Many-*celled*.
8, by	*chromatic*,	*color-colored*,	Mono*chromatic*.
			Single-*colored*.
9, by -*tone*,	*phthong, phony*,		Mono*tone*.
10, by	-*oid*		Dip*hthong*.
			Parabol*oid*.
32, by	-*ism*,		Athe*ism*.

A fuller list, with explanations, will be found in the Appendix.

2. He should then acquire the *beginnings* of these : 1. those of Quantity ; 2. of Quality ; 3. of Passions and Affections.

(1.) For the beginnings of Quantity, let him write the idea on the left, and on the right the expressions for it, in Latin, Greek, and English. Thus, for one, 1, we have Latin *uni, soli ;* Greek, *mono ;* English, *one, single :* as Greek, *monolith ;* and English, *single stone.* For *none*, 0, we have Latin *non, in ;* Greek, *a, an ;* English, *un, no, not,* and the termination *less :* as Greek, *amorphous ;* English, *unformed,* or *formless.*

These are so important, and so constantly needed, that they are placed here, and repeated in the Appendix.

MEANING,	LATIN,	GREEK,	ENGLISH,
0. NONE,	*non-in*,	*a, an*,	*un, not, no ,-less.*
½. HALF,	*semi-demi*,	*Hemi*,	*half.*
1. ONE,	*uni-soli*,	*mono*,	*one, single.*
2. TWO,	*duo-bi*,	*dis, di*,	*two, double.*
			twi- twice.
3. THREE,	*tri*,	*tri*,	*three, thrice.*
4. FOUR,	*quad-ri, quat*,	*tetra*,	*four.*
5. FIVE,	*quinque, quin*	*penta*,	*five.*
6. SIX,	*sex*,	*hex*,	*six.*
7. SEVEN,	*sept*,	*hepta*,	*seven.*
8. EIGHT,	*octo*,	*octa*,	*eight.*
9. NINE,	*non*,	*ennea*,	*nine.*
10. TEN,	*dec*,	*deca*,	*ten.*
100. HUNDRED,	*centu*,	*heca*,	*hundred.*
1,000. THOUSAND,	*mille*,	*chili*,	*thousand.*
MANY,	*multi*,	*poly*,	*many, mani.*
ALL,	*omni*,	*pan*,	*all.*
FULL,	*pleni*,		*full, -ful.*
SHORT,		*steno*,	*short.*
EVEN,	*equi*,	*homo*,	*even.*

If he now unite the beginnings with the endings, he can form compounds in Latin, Greek, and English, and from the columns of meanings can define them. Thus, *tetrahedral, quadrilateral* and *four-sided,* are compounds. The meanings of the parts can be learned. Combining those meanings, we form a Verbal Definition of the Compound.

(2.) The beginnings for Quality are few, but important.

MEANING,	LATIN,	GREEK,	ENGLISH,
GOOD, WELL,	*bene,*	*eu,*	*well, good, right.*
BAD, ILL,	*male,*	*dys,*	*ill, wrong, mis.*
LIKE,		*homo,*	*like.*
DIFFERENT,		*hetero,*	*other.*
RIGHT,		*ortho,*	*right, even.*

By combining these with the endings in the lists, we form such words as *benevolent = good-willing,* or *well-wishing ; malevolent = ill-wishing ; euphony = well-sounding ; dysphony = ill-sounding.*

(3.) The important beginnings for Passions and Affections are two, both from the Greek.

MEANING,	GREEK,	ENGLISH,
LOVING,	*phil,*	*loving,* or love.
HATING,	*mis,*	*hating,* or hate.

Thus, *misanthropy* is a compound, which means the *hating of men.* The correspondent English Compound would be *man-hating.*

OBS. (II.)—Some words, now appearing to be simple, were formerly compounds.

To know words well, this fact should be understood.

The fact appears alike in words borrowed from *foreign* sources, and in those which are *native.*

In the course of ages, portions of the Compound get worn away, as the inscriptions do on old coins.

Examples from foreign sources :

1. To *judge.*—This is derived from two Latin words (*jus,* the law; *dico,* I speak.) To *judge* is to *speak the law.* A judge is one who declares the law. In courts of justice and courts martial, this points out the duty of *judges.* They are not to *make* the law, but to *speak the law.*

2. *Prudence.*—This is from two words, *porro,* far, and *videns,* seeing. *Porro* is both in Greek and Latin; *videns* is Latin. Prudence is, then, *far-sight.* Prudence is looking away from the present, *far* into future consequences.

3. *Noble.*—Latin, *nobilis,* (*non,* not, *vilis,* vile.) It means, originally, not vile, not vulgar.

4. *Mercy.*—Latin, misericordia, from *misereo,* which is from *miser,* miserable, that is, pained ; and *cor,* the heart. Mercy, then, is originally, *heart-pain.* A merciful man is pained in heart by the pain of another.

5. *Primrose.*—(*Prima,* first, *rosa,* rose,) the first rose, or flower, in Spring.

EXAMPLES FROM NATIVE WORDS.

6. *Acorn.*—Oak-corn, the corn of the oak ; the fruit of the oak.

7. *Daisy.*—Day's Eye.

8. *Twenty, thirty, forty, fifty, sixty, etc.*—Two tens, three tens, four tens, five tens, six tens, etc.

9. *Fortnight.*—Fourteen nights.

10. *Hover.*—To hang over.

11. *Rally.*—To re-ally.

12. *Gallop.*—To go by leaps.

13. *Nether.*—Not either.

14. *Sheriff.*—Shire, reeve.

15. *Rafter.*—Roof-tree.

16. *Smile.*—Small laugh.

17. *Landscape.*—Land shape.

18. *Limp.*—To pass lame.

19. *Shrug.*—To shove the back, or ridge ; (Goth. ryka, the *back.*)

20. *Sketch.*—To catch the shadow.

21. *A March.*—Marked chase ; measured movement.

Several words ending in t, th, d, den, have, for the last part of the Compound, thing or state.

1. *Burden.*—The borne thing.

2. *Cleft.*—The cloven thing ; a space cloven.

3. *Sand.*—A sundered thing ; sundered stone.

4. *Slate.*—Slit stone.

5. *Flood.*—Floating thing.

6. *A Fleet.*—A floated thing ; a collection of vessels.

7. *Lead.*—A loading thing ; a metal that loads.

8. *Sloth, youth, birth, growth, death, length, warmth, width.*—State of being slow, young, born, growing, dead, long, warm, wide.

9. *Mead, meadow.*—The mowed thing ; flat land for mowing.

The name *Milan*, in Italy, was Mediolanum, meaning mead-land.

10. *What*—Which thing.

These examples will illustrate the fact in language. A learner can find other examples in dictionaries.

Sec. 3.—Correspondent Derivatives.

Derivatives, with Grammatical Suffixes.

604. Twig-Words are Derivatives, made from Branch-Words, by suffixes; as, produc*tion*, produc*tive*, produc*er*, produc*tively*.

605. Suffixes are particles at the end of Derivatives.

606. Grammatical Suffixes are those which merely form one of the four material parts of speech—Verbs, Nouns, Adjectives, Adverbs.

e.g.: Ness, in *righteousness*, is a grammatical suffix, since it merely makes a noun from the adjective *righteous.* *Ion*, in destruction, is a grammatical suffix. It merely gives the form of a noun from the verb *destroy.*

607. Descriptive Suffixes are those which add some circumstance to the grammatical formation.

e.g. : Vorous is a descriptive suffix in the word *carnivorous.* It means eating, and the whole word flesh-eating. The descriptive part is in the syllable *vor ;* the grammatical, giving the adjective form, is in *ous.* The whole suffix, *vorous*, belongs to compounds. Its last part, *ous*, alone belongs to the present head.

608. Words with Descriptive Suffixes are considered Compounds.

The present subject only embraces the grammatical suffixes.

609. Correspondent Derivatives are a group of Twig-Words under some or all of the four material parts of speech, made from the same Branch or Stem-Word.

It has been shown that these are formed one from the other: the forming called *primary*, and the formed *secondary ;* that, where the formation begins is the *first* primary, and that, where it ends is the *last* secondary; (574,) as pro*duce*, pro*ducer*, pro*duction*, pro*ductive*, pro*ductively.*

610. In a group of Correspondent Derivatives under some or all of the four material parts of speech, the verbal defini-

tion for each, except the first primary, is made by means of its correspondent primary, united to the meaning of the suffix.

Thus, we define

The ADVERB by the correspondent ADJECTIVE.
The ADJECTIVE " VERB or NOUN.
The NOUN " VERB or ADJECTIVE.
The VERB " NOUN or ADJECTIVE.

611. The meaning of the Suffix is always so expressed as to suit the primary employed in the definition.

The first primary comes under the rules for definitions, with prefixes for Branch-Words.

For example: *Blacken, producer, production, productive, productively, blackener,* are thus defined.

Black*en, to make* black. The verb defined by Adjective.

Produc*er, one who* produces. Noun defined by Verb.

Produc*tion, the act of* producing. Noun defined by Verb.

Produc*tive, capable of* producing. Adjective defined by Verb.

Productive*ly, in a* productive *manner.* Adverb defined by Adjective.

Blacken*er, one who* blackens. Noun defined by Verb.

The termination *er,* is here used to form one noun, called a Noun of the Person, from the verb *produce;* and *ion,* to form another noun, called a Noun of Thing, from the same verb; *ive,* to form an adjective from the same verb; and *ly,* to form an adverb from the adjective, *productive;* the termination *en,* is used to form a verb from the adjective, *black;* and *er,* to form a noun, *blackener,* from the verb, to *blacken.*

The meaning of *er,* which forms a Noun of the Person, is therefore so expressed as to suit the Verb. It means *one who* ———. This is equally the meaning for all suffixes which form Nouns of the Person from a Verb. It can then be varied to suit the Adjective. The meaning of *ion,* and of all suffixes which form a Noun of the Thing, is made such as to suit the same correspondent Verb. The meaning is varied to suit the correspondent Adjective. The same rule is followed with *en, ive,* and *ly.* Thus, each of the four leading parts of speech are defined by aid of the correspondent derivatives, except the primary. That, in one example, is produce, which is from *pro* and *duco,* meaning *to bring forth.* In the other case it is black, which admits of no *verbal* definition, because it is a primitive word. Its definition must be categorical.

Such is the rule for defining by grammatical suffixes, and such the principle which determines the meaning attached to them. We can now

see what the Suffixes are in the English language to which these principles apply.

612. Their general sense is all we need for the memory.*

1. *Adverbs.*—The principal suffix to form adverbs, is *ly*. *Adverbs, thus formed, are defined by means of the correspondent adjective.* The meaning given to *ly* is, *in a manner.* The correspondent adjective is supposed to fill the blank; as, rapid*ly*, in a *rapid* manner.

2. *Adjectives.*—The suffixes which form Adjectives, are *ac, al, an, ar, ary, en, ic, ical, id, ile, ine, ory, ate, ful, ose, ous, some, y, ish, like, ly, ive, ble,* (as able, ible, uble.) There are, also, 1, the terminations *ing*, for the Active form of the verb, and *ed*, for the Passive, when the Adjectives are named participles, for reasons given in Syntax; 2, the Negative termination, *less*. The terminations of degree, as *ish, some, er, est, escent,* are descriptive.

Adjectives thus formed are defined by means of the correspondent noun or verb. To suit the *noun*, the general meaning of the suffix terminations is, *of, belonging to, pertaining to, full of, made of, like to, having,* or some equivalent signification; as academ*ic, of,* or *belonging* to an academy; beauti*ful, full of* beauty; wood*en, made of* wood; child*ish, like to* a child; affection*ate, having* affection; abund*ant, having* abundance.

To suit the verb, the meaning of the suffix is adapted either to the Active or Passive form of the verb. The two suffixes for the Action and Passion, are *ing* and *ed.* The two suffixes for *capacity* for the Action and Passion, are *ive* and *ble.* The meaning of *ive* is, *capable* of ——*ing.* The meaning of, *ble*, is *capable of being* ——*ed.* The one always takes the Active, and the other the Passive participle.

As, destroy-*ing*, the *active* of to destroy; de-stroy*ed*, the *passive* of to destroy; de-struct*ive, capable* of destroy*ing*; destruct-*ible, capable of being* destroy*ed.*

The termination *less*, is simply negative, having the same effect with the negative prefixes *un, in, dis, non, an,* etc., which have been already given. Its meaning is, *not, without, wanting,* or something equivalent; as, art*less, without* art, or not artful; mast*less, without* a mast, or *dis*-masted; shape*less, without* shape, or *un*shaped; form*less, without* form, *un*-formed, *a*-morphous; order*less, without* order, *in*-ordinate.

3. *Nouns.*—Suffixes for Nouns form those of the Thing or Person.

(*a.*) Nouns of the Thing are the names of the Actions and Qualities expressed by Verbs and Adjectives, having for their very common title, that of Abstract Nouns.

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* The common method of making an alphabetic list, with a new definition for each, is needless.

The suffixes forming Nouns of the Thing, are *acy, age, al, ance, ancy, ary, ence, ency, escence, ice, ics, ion, m, ment, mony, ory, tude, ty, ure, y, dom, hood, ness, ry, ship, th, t.*

The diminutives *cle* and *let;* the mental terminations *ics* and *ism;* the locals, *ary, ory;* the collective, *age,* are all descriptive.

Derivative Nouns of the Thing, formed by Suffixes, are defined by means of the correspondent Verb or Adjective.

To suit the verb, the general meaning of the suffixes for Nouns of the Thing, is *act of,* or *thing that,* followed by the Active form of the verb, in *ing,* as conceal*ment, the act of* conceal*ing.* Refreshment, *the thing that* refreshes. Serv*ice,* the *act of* serving.

To suit the adjective, the general meaning of the suffixes for Nouns of the Thing, is *state of being,* or *thing that is,* followed by the adjective, or by the passive form of the verb, in *ed,* as bread*th, the state of being* broad: righteousness, the *state of being* righteous; height, the *state of being* high; collect*ion,* the *state of being* collected; serv*ice, the thing* served.

Frequently, the same word admits both meanings; as, destruction **is** the *act of destroying,* or the *state of being* destroyed; *removal,* the *act of* removing, or the *state of being* removed. One takes the Active, and **one** the Passive form of the verb in the participle.

(*b.*) Nouns of the Person are names for Agents or Recipients.

The Suffixes forming Nouns of the Person, are *ar, er, or, an, ant, ard, ary, ate, ee, eer, ent, er, ist, ite, ive, or, ster.*

The diminutives *kin* and *ling* are descriptive.

Derivative Nouns of the Person, formed by Suffixes, are defined by means of the correspondent Verb or Adjective.

To suit the verb, the general meaning of the Suffixes for Nouns of the Person, is *one who,* followed by the Active form of the verb; and for the Adjective, *one who is,* followed by the Adjective or Passive form of the verb; as, song*ster, one who* sings; beg*gar, one who* begs; lov*er, one who* loves; govern*or, one who* governs; barbari*an, one who is* barbarous; capt*ive, one who is* captured; favor*ite, one who is* favored.

The suffix, *ee,* is for the Passive of the verb, as *er* is for the Active; its meaning is, *one who is* ——*d, ed;* as pay*er, one who* pays; pay*ee, one who is* paid; trust*ee, one who is* entrusted. *Er* expresses the Agent; *ee* the Recipient.

4. The suffixes which form Derivative Verbs, are *en, ize, fy, ate, ish.* They can be remembered by making the mnemonic word, *enizefyatish.*

Derivative Verbs, formed by Suffixes, are defined by means of the correspondent Adjective or Noun.

To suit the Adjective, the general meaning of these suffixes for verbs, is *to make;* as, hard*en*, to *make* hard; immortal*ize*, to *make* immortal; cert*ify*, to *make* certain; publ*ish*, to *make* public.

To suit the Noun, the general meaning is, *to make into, to become, to give;* as, petr*ify*, to *make into* stone; tyrann*ize*, to *become a* tyrant; author*ize*, to *give* authority.

The Prefixes *be, en, in,* have the same sense: as *be*cloud, to *make* cloudy; *em*power, to *make* powerful; *in*flame, to *give* flame.

Such are the Suffixes.

624. OBS.—As we have seen (637) those are strictly grammatical which are used to form a part of speech. Those are descriptive which add some circumstance. Thus, *ary* not only forms Nouns, but means a place; as Library, a place for books.

Descriptive Suffixes are the following:

1. In *Adverbs.*— *Ward,* meaning in a ―― direction.

2. In *Adjectives.*—1. The negative, *less;* 2. The Active and Passive *ing* and *ed*, with those of capacity, in *ive* and *ble;* 3. The comparatives *er, est, ish, some, escent.*

The terminations of degree are descriptive, and simply use in definition the adjective itself. *Ish* and *some*, mean *somewhat* ――; *er*, means *more;* and *est*, most; *escent*, becoming.

e.g.: Green*ish*, *somewhat* green; dark*some*, *somewhat* dark; green*er*, *more* green; green*est*, *most* green; putre*scent*, *becoming* putrid; quie*scent, becoming* quiet.

3. In *Nouns*—1. The Diminutives *cle, ling, kin, let*; 2. the Locals *ary* and *ory;* 3. the Mentals *ics* and *ism:* and 4. the Collective, *age*.

Cle is a diminutive, and means *little*, as parti*cle*, a *little* part; ici*cle*, a *little* piece of *ice*.

Ism means *state of being*, or *belonging* to; as a parallel*ism*, the *state of being* parallel; hebra*ism*, *belonging to the* Hebrews in language, an idiom; oriental*ism*, *belonging to* the Orientals in language, a mode of speech belonging to Orientals; fanatic*ism*, *belonging to* a fanatic in opinions.

Ics, means the science or art of; as, physics, the science of nature.*

Ary, ory, ry, dom, and *ship*, mean the *place of*, or *for:* as, librar*y*, a *place for* books; deposit*ory*, a *place for* depositing; nurser*y*, a *place for* nursing; king*dom*, the *place for* the power of a king. *Ship* is applied to *time*, and to an *office;* as, chancellor*ship*, steward*ship*, *office* of chancellor and steward; but it also comes under the general meaning of Nouns of the Thing; as friendship, the *state of being* friendly.

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* Science or Art are also expressed by the suffixes *ure* and *ry;* as, agricult*ure;* chemist*ry*.

Age, means *a collection of;* as foliage, a *collection of* leaves; plum*age,* a *collection of* feathers.

Ling, kin, and *let,* mean *little,* or *young;* as lord*ling,* a *little* lord; gos*ling,* a *little* goose; mani*kin,* a *little* image of a man; stream*let,* a *little* stream.

Descriptive Suffixes generally use the word itself in the definition: as, steward*ship,* office of *steward;* parallel*ism,* state of being *parallel.*

As to the origin of these Suffixes:

1. In *Adverbs.*—*Ly* is Native, and from *like.*

2. In *Adjectives.*—The Native terminations are *en, ful, some, y, ish, like, ly, ing, ed, less, ish, some.*

3. In *Nouns of the Thing.*—The Native Suffixes are *dom, hood, ness, let, ry, ship, th, t.*

In *Nouns of the Person.*—The Native are *er, ling, ster, ard, kin. Ist* is from the Greek, being the personal termination for verbs in *ize;* as dog-mat*ize,* dogmat*ist,* catech*ize,* catech*ist.*

4. In Derivative Verbs, *en* is native; *fy* is from the Latin, facio; *ize* is from the Greek.

The few syntactical terminations in English for Verbs, Substantives, Adjectives and Adverbs, may be here summed together.

VERBS.	PART:	PRES.: and ACT—*ing.*	ADJ.:	COMP:—*er.*
			and	
		PAST.: and PASS—*ed.*	ADV.:	SUPERL:—*est.*

	ENG.	LAT.	GR.	SHEM.
Number,	Pl—*es,* -*s,* —*en.*	*a, es, ae,*	*a, ides, ata*	-*im*
Gender,	Fem, -*ess, ine.*	*ix,*	*a.*	
Case,	Poss—'*s.* Obj.—*m.*			

SUMMARY.

614. In the following summary of the mode of defining, each blank is to be filled by the correspondent primary.

SECONDARY,   PRIMARY,   DEFINITION, with blank for primary.
1. Adverbs with Adjective; *in a—————manner.*
        The blank is to be filled with the Adjective.

2. Adjective with Noun; *of, belonging, pertaining to*————.
   " in ive, with Verb, Active; *capable of*————*ing.*
   " in ble " Passive; *capable of being*————*ed.*

3. Noun of Thing, with Verb, Act.; *Act of* ————*ing.*
   " " Pass.; *State of being*————*ed.*
   " " Adj.; *State of being* ————.
   " " Noun of Person; *Act of a*————*er.*

   Noun of Person, with Verb, Active; *one who*————*s.*
   " " Passive; *one who is*————*ed.*
   " " Adjective; *one who is*————.
   " " Noun of Thing: *one who is given to* —

4. Verb, with Adjective; *to make*————.
   " Noun; *to make into, become, give*————.

615. *Rules for a written exercise in the derivation of Correspondent Derivatives by Suffixes.*

Write the word upon the left, and by its side the meaning of its primary, and of the suffix used. State, briefly, the primary and secondary.

EXAMPLES.

Attractively; *in an* attractive *manner.* Adv. by A.
Attractive; *capable of* attracting. A by V.
Attraction; *the act of* attracting. N by V.
Destructively; *in a* destructive *manner.* Adv. by A.
Destructive; *capable of* destroying. A by V Act.
Destructible; *capable of being* destroyed. A by V Pass.
Destruction; *act of* destroying. N by V Act.
Destruction; *state of being* destroyed. N by V Pass.
Destroyer; *one who* destroys. N by V Act.
Brutalize; *to make* brutal. V by A.
Glorify; *to make* glorious. V by A.

Apply the rule to the following Correspondent Derivatives.
The first primary in each horizontal line is distinguished.

VERB.	NOUN.	ADJ.	ADV.
Compress,	compression,	compressive,	compressively.
		compressible,	compressibly.
Depress,	depression,	depressive,	depressively,
Express,	expression,	expressive,	expressively.
		expressible,	expressibly.

VERB.	NOUN.	ADJ.	ADV.
Impress,	impression,	impressive,	impressively.
Oppress,	oppression,	oppressive,	oppressively.
Repress,	repression,	repressive,	repressively.
		repressible,	repressibly.
Suppress,	suppression,	suppressive,	suppressively.
Immortalize,	immortality,	*immortal,*	immortally.
Glorify,	*glory,*	glorious,	gloriously.
Blacken,	blackness,	*black,*	blackly.
Publish,	publicity,	*public,*	publicly.
Capacitate,	capacity,	*capacious,*	capaciously.
Sweeten,	sweetness,	*sweet,*	sweetly.
Brutalize,	*brute,*	brutal,	brutally.
	brutality.		

If the process be not at once understood, let the following order be adopted, since it cannot fail to make it plain to every capacity.

Write words of the same class and termination together, and repeat the common definition, thus:

Verbs.

Blacken,	*to make*	black.	Adj.
Eternize,	*to make*	eternal.	"
Glorify,	*to make*	glorious.	"
Capacitate,	*to make*	capacious.	"
Publish,	*to make*	public.	"

Nouns of the Person.

Blackener,	*one who*	blackens.	Verb.
Glorifier,	*one who*	glorifies.	"
Lover,	*one who*	loves.	"
Conductor,	*one who*	conducts.	"
Counsellor,	*one who*	counsels.	"

Adverbs.

Productively,	in a ———— ive manner.	
Deductively,	in a ———— "	"
Inductively,	in an ———— "	"
Reductively,	in a ———— "	"
Seductively,	in a ———— "	"

Adjectives Capacitating.   1. Active in ive.

Productive, capable of –(Verb.)– ing.
Deductive,   "   ————— "
Inductive,   "   ————— "
Reductive,   "   ————— "
Seductive,   "   ————— "

2. Passive in ble.

Producible, capable of being –(Verb.)– ed.
Deducible,   "   ————— "
Seducible,   "   ————— "
Destructible,   "   ————— "

Nouns of the Thing.

Reduction, the act of reducing.
Deduction,   "   –(Verb.)– ing.
Construction,   "   ————— "
Blackness,   the state of being black.
Righteousness,   "   righteous.
Whiteness,   "   white.

616. The simplicity of the process is thus evident. Simple as it is, it teaches the common process of language. It is identical with the derivation of Branch-words, by prefixes from Stem-words, and of Stem-words from Roots—subjects which now follow.

We now proceed, therefore, to define the first primary, by considering Branch-words, and for them the Prefixes.

The exercise will promote a second part of the twelfth attainment.

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SEC. 4.—BRANCH-WORDS.

Derivatives with Prefixes.

617. Particles prefixed to other words are called PREFIXES.

Attached to Stem-words, they form Branch-words. Therefore,

618. Branch-words are Derivatives from Stem-words made by means of Prefixes.

Thus, from the Stem-word, *stand*, are formed the Branch-words *under-stand*, *with-stand*, by means of the prefixes *under* and *with*.

619. The verbal definitions of Branch-Words are made by simply combining together the meaning of the Stem-word and that of the Prefix.

1. The *meaning* of the *Stem-Word* must be supposed to be *given* at this point of study. It should be obtained from the dictionary, or the instructor, if not clearly known.

The following remarks, however, will assist the intelligent learner materially in grasping satisfactorily the meaning of Stem-Words.

(*a.*) The principal Branch-words, especially from the Latin, are Verbs, and the process of derivation can be more distinctly shown by Verbs than by the other parts of speech. Let us suppose the Stem-Word to be a verb, from which other verbs are derived.

The verb represents some ACTION; as, to *go* from a place; to *come* to a place; to *draw*; to *push*; to *pack*; to *press*; to *tack together*; to *loosen*; to *tear apart.*

(*b.*) This ACTION is regarded as a *motion in space*, such as could be exemplified by the hands; or the *cessation of motion*, by *rest. e.g.:* Crowd the hands together, and you form the image of *press.**

(*c.*) The *modifications* of that motion are expressed by placing before the verb certain particles, which express *modes of motion*, or of *position by motion.* Such are *up, down; off, by; over, under; in, out; before, behind.*

(*d.*) These particles are, or have been, mostly prepositions. As the English is made up from many sources, some of these are drawn from the Gothic family, through the Saxon; and, as native words, are known to all who speak this language. Others are drawn from the Classic family—some from the Latin, and some from the Greek—and not universally known.

e.g.: The meaning of the preposition or prefix, *under*, is known to us all. It comes from the Gothic, through the Saxon. Precisely the same meaning is given from Latin by *sub*, and from Greek by *hypo*, when prefixed to words:

So S, *Under-*standing, = standing under.
  L, *Sub-* stance, = "   "
  G, *Hypo-* stasis, = "   "

There is here BUT ONE MEANING, expressed by different particles. These particles are called Prefixes, because fixed *before* words.

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* This remark is important also as preparing for understanding Roots, as the sources of Stem-Words. The principle and the process will be there found the same.

(*e.*) The Stem-Word or Stem-Verb thus representing a motion; and its prefixes, modifications of that motion, BRANCH-WORDS ARE FORMED BY ATTACHING TO THE STEM-WORD THOSE PREFIXES OF WHICH IT IS, BY USAGE, SUSCEPTIBLE.

e.g.: The Stem-Word GO, receives the prefix, UNDER. There is formed the Branch-Word, UNDER-GO. In like manner are made *over*-GO; *fore*-GO-*ing*; *out*-GO-*ing*; *by*-GONE; *fore*-GONE.

The modifications of the primary motion are expressed by these little particles. These, taking the one motion given by the Stem-Word, turn it in various directions, by other motions: *e.g., Press* being the Stem-Word, that motion is made *inward*, by *im*press; *outward*, by *ex*press; *downward*, by *de*press; *backward*, by *re*press.

(*f.*) We shall afterwards see that precisely the same thing is done in forming Stem-Words from Roots. Only there, the original motion is given by consonants, and the modifications frequently by a change of the radical vowel.

(*g.*) It should be observed that for some emphatic words the motion represented by the Prefix, and the primitive motion given by the Stem-Word *may* be, though rarely, wholly or nearly identical. *e.g.:* This is the case in the words *circumgyration, circumambient, downfall, superadd.* The Radical Syllable of the first is GYR. The meaning is, circular motion. The meaning of the Prefix, *circum*, is the same. In the second word, AMBIENT means *going about*, and CIRCUM, *around*. In the third word, *down* and *fall* express the same motion.

The same idea is thus repeated for emphasis in a word, just as it often is in a sentence; as, " I will *never, never* leave you."

These remarks are for the *meaning* of the Stem-Word.

2. For the *meaning of the Prefixes*, which must be fixed well in the memory, it will be observed that there are two methods of learning them.

(*a.*) One is by having an alphabetical list of them, with their meanings, and getting that by rote.

(*b.*) Another mode is by reducing the motions represented by the Prefixes to a few definite heads in a table, expressing these by the hands, that they may be distinctly embodied, and then stating how that kind of motion is expressed by Saxon, Latin, and Greek Prefixes.

This mode is the best for those who reason.

The Prefixes will be given in both forms; in a list, and in a table.

(*c.*) By one or the other method, according to the capacity or zeal of the student, should the Prefixes be understood, for several reasons:

1. The knowledge of them is essential for understanding one's own language in its derived words, and for defining those words well.

2. This knowledge throws light on the formation of Stem-Words from Roots, since the process is the same, but here more expanded. Thus, also, the knowledge of one's own language is extended, and a certain substitute obtained for Classical studies.

3. This knowledge increases the understanding of the force and use of English prepositions—a most important attainment.

4. It prepares for understanding the force and use of prepositions in all other languages, subsequently studied, or spoken, or written.

These particles exercise so great sway over the meaning of words and sentences in the English, and in every language, that no one can ever regret pains taken to master them.

620. I.—ALPHABETICAL LIST OF THE PREFIXES, WITH REMARKS.

LATIN.

Ab,	*from;* as *ab*solve, to loose *from.*
Ad,	*to;* as *ad*here, to stick *to.*
Amb,	*about;* as *amb*ition, going *about.*
Ante,	*before;* as *ante*cedent, going *before.*
Circum,	*around;* as *circum*ference, what is carried *around.*
Cis,	*on this side;* as *cis*-Alpine, *on this side* of the Alps.
Con,	*together, with;* as *con*join, to join *with,* or *together.*
Contra, counter,	*against;* as *contra*dict, to speak *against.*
	*counter*plot, to plot *against.*
De,	*down, from;* as *de*ject, to cast *down.*
Dis,	*asunder;* as *dis*pel, to drive *asunder.*
Ex,	*out, out of;* as *ex*clude, to shut *out.*
Extra,	*beyond; extra*ordinary, *beyond* ordinary.
In,	*in, into;* as *in*clude, to shut *in.*
In,	*not;* as *in*finite, *not* finite.
Inter,	*between;* as *inter*pose, to place *between.*
Intro,	*within;* as *intro*duce, to lead *within.*
Juxta,	*near to;* as *juxta*-position, position *near to.*
Ob,	*in the way, against;* as *ob*ject, to throw *in the way against.*
Per,	*through;* as *per*vade, to go *through.*
Post,	*after;* as *post*script, what is written *after.*
Pre,	*before;* as *pre*fix, to fix *before.*
Preter,	*beyond;* as *preter*natural, *beyond* nature.
Pro,	*forward, forth;* as *pro*ceed, to go *forth, forward.*
Re, retro,	*back, again;* as *re*call, to call *back,* to call *again.*
	*retro*grade; to go *back.*

Se,	*apart, aside;* se*cede*, to go *aside, apart.*
Sine,	*without;* as sine*cure, without* care.
Sub, subter,	*under;* { sub*scribe*, to write *under.* subter*fuge*, a flying *under.*
Super, supra,	*above;* { super*add*, to add *above.* super*structure*, a structure *above.*
Trans,	*over;* trans*gress*, to go *over,* or *beyond.*
Ultra,	*beyond;* ultra*montane, beyond* the mountains.
In, (privation,) (negation.)	*not;* as in*capable, not* capable.
Re, (repetition,)	*again;* re*take*, to take *again.*

Greek.

Amphi, (αμφι,)	*about, both;* as, amphi*bious*, living *about*, or *both* on land and water.
Ana, (ava,)	*up, again;* ana*tomy*, cutting *up.*
Anti, (αντι,)	*against;* anti*-acid, against* an acid.
Apo, (απο,)	*from;* as, apo*-stacy*, a standing or going *from* religion.
Cata, (xara,)	*down;* cata*ract*, a rushing *down.*
Dia, (δια,)	*through;* as dia*phanous*, showing *through*, or transparent.
En, (ἐν,)	*in, on;* as en*thymeme, in* the mind.
Epi, (ἐπι,)	*upon;* as epi*-demic*, upon the people.
Hyper, (ὑπερ,)	*above, over;* as hyper*bole*, what is thrown *above* the truth; hyper*critical, over*critical.
Hypo, (ὑπο,)	*under;* as hypo*thesis*, a placing *under;* a supposition.
Meta, (μετα,)	*beyond, change;* as meta*phor*, a word *beyond* its usual meaning.
Para, (παρα,)	*side by side;* para*llel*, running *side by side.*
Peri, (περι,)	*around;* peri*phery*, the circumference, what is drawn *around.*
Syn, (συν,)	*with, together;* syn*tax*, arrangement *together.*
An, a, (Privation, negation,)	*not;* as a*pathy, without* feeling.
a.	an*archy, without* government.
Ana, (Repetition, ava,)	*again;* ana*baptist*, one who baptizes *again.*

English: Saxon: Gothic.

En, em,	*en*, en*cage*, to put *in* a cage.
Fore,	*before;* as fore*warn*, to warn *before.*
Out,	*beyond;* as out*live*, to live *beyond.*
Over,	*above,* over; as over*rule*, to rule over.

Under,	*beneath*; as *under*line, to draw a line *beneath*, *below*.
With,	*against*; as *with*stand, to stand *against*.
Ever,	(continuance, repetition;) as *ever*changing.
Un,	(privation,) *not*; as *un*holy, *not* holy.

REMARKS.

1. It is seen, by inspection, that the same idea is expressed by different Prefixes; as *over*, *super*, *hyper*, mean *above*.

2. Several Prefixes assume different forms, according to the letters which they join. This is usually done for the sake of sound, so as to bring sounds of the same class together.

This is seen in English in the prefix, *en*. When we put it before b or p, we turn it into a Labial, and make it *em*. Before letters not Labials we leave it as *en*. Thus, we say *en*able, *en*camp, *en*dear, *en*feeble, *en*gulf, *en*hance, *en*join, *en*kindle, *en*large, *en*noble, *en*rich, *en*snare, *en*tangle, *en*venom, *en*wheel.

But we say with b or p, *em*balm, *em*battle, *em*bellish, *em*body, *em*brace, *em*bolden, *em*power, *em*purple.

The reason is, that it is more agreeable to sound a Labial with a Labial.

Accordingly, in Latin, the prefixes *ad*, *ab*, *con*, *dis*, *ex*, *in*, *ob*, *sub*, change their final consonant to agree with the first consonant in the Stem-Word, or drop it altogether. Thus, instead of *ad*-nihilate, the word is *an*nihilate; instead of *ad*-fix, it is *af*fix; instead of *ab*-vert, it is *a*vert; instead of *ad*-spire, it is *a*spire; it is *co*öperate, and not *con*-operate; it is *dis*perse, and not *dis*-sperse; it is *e*mit, and not *ex*-mit. It will be seen by these examples how the final consonant of the prefix changes, or is dropped.

The same fact appears in Greek. Thus, (1,) the *n*, in *en*, and sy*n*, is changed to suit the first consonant in the Stem-Word: as *em*phasis, not *en*phasis; *sym*pathy, not *syn*pathy; *syl*lable, not *syn*lable. (2.) The consonant in the prefix passes from a concludent to the correspondent continuant, before the semi-vowel H, which is called, in Greek, a hard breathing. Thus, *aph*elion, but not *apo*-helion; *cath*edral, but not *cata*-hedral; *eph*emeris, and not *epi*-hemeris; *eph*emeral, and not *epi*-hemeral; *meth*od, and not *meta*-hod. (3.) As in Latin, so in Greek, the final vowel is frequently dropped. It is dropped from *anti*, *cata*, *dia* and *para*. Thus, the word is *ant*-arctic, not *anti*-arctic; *cate*-chize, not *cata*-echize; *di*orama, not *dia*-orama; *par*helion, and not *para*-helion.

Thus, in English, Latin, and Greek, the same fact meets us; that of modification in the Prefix, to suit it to the Stem-Word.

3. Letters, called Euphonic Letters, are often introduced; as the last *e* in contraven*e*, reduce. They are called euphonic, because introduced to secure correct sound.

4. Several prefixes may be united; as *un-dis-covered*, *mis-under-stand*, *super-in-cumbent*.

Such are the Prefixes as arranged for the memory.

621. They should now be arranged by classification, so as to give a thorough and permanent understanding of the subject.

A tabular view, with full explanations, therefore follows.

II.—Tabular View of the Prefixes, with Remarks.

In the table, the three columns on the right contain the Prefixes, Latin, Greek, and English.

The next column on the left contains the primary meaning of the Prefixes, to be used in defining.

The remaining portion on the left is a tabulated view, in which the meanings are arranged under the form of heads.

The arrangement is like that given for English prepositions.

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Particles or Prepositions, used as Prefixes, can be reduced to four heads. They refer :

1. To a point as regards the speaker.
2. To two points, one of them moving.
3. To two lines of motion.
4. To an enclosed space.

Thus referred, they express Motion or Rest.

To these heads may be added miscellaneous views of the action, as receiving Repetition; Negation; Degree, (higher or lower;) Quality, (as good or bad;) Reversal.

The numbers attached indicate primary, secondary, or tertiary meanings in these little particles. Thus, the primary meaning of *ana* (*ανα*) is up. But its secondary meaning is that of *going back* for repetition. It corresponds to *re* in Latin. The first meaning of *meta* (*μετα*) is *beyond*, but its secondary meaning is *after*, corresponding to the Latin, *post*. The primary meaning of *ex* is *out of*, but its secondary meaning is *forth*, *from*. The primary meaning of *de* is *down from;* its secondary, *from*, and its third meaning *apart* from. It will be seen how naturally the second and third meanings in these, as in all words, grow from the first.

Prefixes refer to

ENGLISH GRAMMAR.

				English	LATIN.	GREEK.	ENG.
I. The Position of a Point as regards the Speaker:	1. Above him,	Without contact; as,	Motion	UP,	. . . .	ana, 1,	up.
			Rest	ABOVE,	super, supra	hyper,	over.
		With contact, as,	Rest	UPON,	in,	epi,	on, a.
	2. Below him,		Motion	DOWN,	de,	cata,	down.
			Rest	UNDER,	sub, subter,	hypo,	under.
	3. Before or behind him,	Before; with	Motion	FORTH,	pro,	ex, 2,	forth, on.
			Rest	BEFORE,	ante, pre,	pro,	fore.
		Behind; with	Motion	BACK,	re,	ana, 2,	back.
			Rest	AFTER, (BEHIND,)	post,	meta, 2	after.
	4. Near or far,		. . . . . .	NEAR, APART, ASIDE WITHOUT,	juxta, se, dis, sine,		by. far.
	5. This or other side,		. . . . . .	THIS SIDE OF, BEYOND,	cis, ultra, extra,	meta,	
II. The Movement of one Point relatively to another	1. From the other,.			FROM,	ab, de, 2,	apo,	
	2. To the other,.			TO,	ad,	pros,	**off**
	3. Directly against the other,			RIGHT AGAINST,	ob,		

Category	Subcategory	Detail	Meaning			
III. *Two lines of motion:*	Meeting;	.....	AGAINST,	contra, counter,	anti,	grain, (as *gain*say.)
	Running side by side,	.....	SIDE BY SIDE WITH,	.....	para,	by.
	Crossing,	.....	ACROSS,	.....	.....	cross, for.
IV. *An enclosed Space in the Circle or Sphere.*	1. In its central part,	1. Around the Centre. { Definitely,	AROUND,	circum,	peri,	.....
		Indefinitely,	ABOUT,	am, ambi,	amphi,	.....
		2. Converging,....	WITH,	con, cum,	syn,	.....
		3. Diverging:......	APART,	dis, se, 2, de 3, sine 2,	a *or* an,	(Neg.)
	2. In the space between the boundaries.	1. Into and in the enclosure { Motion	INTO,	in,	en (εὐς)	.....
		Rest	WITHIN,	in, intro, in-tra,	en,	en, in.
		2. Out of and with-out the enclosure { Motion	OUT OF,	ex, (e)	ex,	out.
		Rest	WITHOUT,	extra,	.....	out.
	3. In the Enclosure generally,	The space traversed,	THROUGH,	per,	dia,	through.
		The bounda-ries reached,	OVER,	trans,	.....	over, 2.

		LATIN.	GREEK.	ENGLISH.
	Repetition,	re,	ana,	
V.	Negation,*	in, non, ne,	a, an,	un,
Miscella-		dis, de,		
neous	Higher degree,	super,	hyper,	over,
Views of	Lower "	sub,	hypo,	under,
the	Defect,*	male,	dys,	mis, ill,
Action.	Goodness,*	bene,	eu,	well-
	Reversal,	de, dis,		un.

EXPLANATION OF THE TABLE.

622. The explanation begins with the idea in the fourth column from the right. The idea should be embodied by the hands, to make the conception vivid. The mode of expressing the idea is shown in the Prefixes, both of the Gothic and Classic families. The name English is given here and in other places, to the Gothic, because the sense is known by those who speak English. The order of the explanation varies slightly from that of the table.

For Example:

1. PREFIXES REFERRED TO A POINT.

1. ABOVE.—The idea is that of a state of *rest*, without contact. To represent it, we hold the hand *above* without touching the head.

This idea is expressed in Latin by *super* and *supra;* in Greek by *hyper*, and in English by *over;* as *super*ADD, to *add* above; *hyper*CRITICAL, *above* critical; *over*GROWTH growth *above*.

All these often express action and motion.

2. UP, *upward.*—The idea is that of *motion* to the point of rest, expressed by *above*. To represent it, we may move the hand *up*ward above the head.

This is expressed in Greek by ana, (*ava* in its first meaning); in English, by *up:* as *ana*TOMY, a cutting *up;* *up*starting, a starting *up*.

3. UPON.—The idea is that of a state of *rest above*, with contact. The two syllables of upon, (*up* and *on*,) express the idea completely.

To represent it, lift the hand *up*, and lay it *on* the head.

This is expressed in Greek by *epi;* in English by *a;* in Latin, sometimes by *in:* as *epi*THET, a word put *upon* another word to express Quality; *epi*DEMIC, a disease resting *upon* the people; *epi*TAPH, an inscription *upon* the tomb; *a*GROUND, *upon* the ground; *a*BED, *upon* the bed; *a*SHORE, *upon* the shore; *in*SCRIBE, to write *upon*.

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* The same were considered under compounds.

4. UNDER.—The idea is that of a state of *rest*, beneath.

To represent it, hold one hand beneath the other, or point downward.

This is represented in Latin by *sub* and *subter ;* in Greek by *hypo*, and in English by *under :* as *sub*STANCE, a standing *under*; *hypo*STASIS ; a standing *under ; under*STANDING, a standing *under.* The word *substance*, from the Latin, means *a thing* standing *under* another *thing ;* the word *hypostasis*, from the Greek an action standing *under* another action ; the word *understanding*, in English, an idea standing *under* another idea *or* a word, *or* an action.

5. DOWN (or DOWNWARD).—The idea is that of *motion* to the point of rest, expressed by UNDER.

To represent it, move one hand *downward*, and *under* the other.

This is expressed in Latin; by *de* ; in Greek, by *cata ;* in English, by *down*.

Thus, to *de*SCEND, is to go *down. Cata*RACT, is the rushing *down* of water. In a *Cata*LOGUE, words are placed up and *down. Down*-FALL, is a falling *down*.

6. BEFORE.—The idea is that of a state of *rest.* To represent it, *hold* the hand *before* the person.

This idea is expressed in Latin, by *ante*, and by *pre* (prae) ; in English, by *fore ;* in Greek, by *pro*.

Thus, *ante*-ROOM, a room *before* another; *fore*KNOWING, a knowing *before; pro*GNOSIS, a knowing *before ; pro*GNOSTICATE, to declare that we know *before. Pro*TASIS, the part of a sentence *before* another.

7. FORTH (FORWARD).—The idea is that of *motion* to the point of rest, expressed by No. 6; that is, by the word *Before.*

To represent it, *move* the hand *forward* from the person to the point which it occupied, *before*, under No. 6.

This is expressed in Latin by *pro ;* in English, by *on* and *forth ;* as, *pro*DUCE, to bring *forth ; pro*CEED, to go *forth*, or *forward ; on-going*, going *forth* or *forward*; *forth-stepping*, a stepping *forth*.

In Greek and English, this idea is often expressed by the same particles which express being or going *out.* The source is thus indicated from which the motion proceeds.

e.g. : Ec-STACY, from the Greek (εκστασις), is a standing *forth* of the mind. According to the same principle, the word *out*GOING, in English, means a going *forth*.

8. AFTER, to which belongs the kindred meaning of BEHIND.

The idea is that of motion *or* rest. AFTER implies relative *motion* referred to what goes *before. Behind* implies *rest.*

To represent the idea, hold the hand *behind* the person, and then move one step forward.   The hand, of course, follows *after*.

This is expressed in Latin, by *post*; in English by *after*, or *hind*; in Greek, sometimes, by *meta*; as, *post*SCRIPT, what is written *after*; *after*-TASTE, a taste *after*; *me*THOD (μεταοδος), what is *after* a road, what is made *after* or according to a fixed *way*.

In common speech, we use *hind* as a Prefix.   Thus we say *hind-wheel*, the wheel which is *after* the other; *hind-most*, the last *after* others.

9. BACK (or BACKWARD).—The idea is that of *motion* to the point of rest, indicated by No. 8 in *Behind*.

To represent it, *move* the hand from the side to the rear of the person.

This idea is expressed in Latin, by *re*; in English, by *back*; and sometimes in Greek, by *ana* (ανα), in a secondary meaning; as, *re*LAPSE, to slide *back*; *back*-SLIDE, to slide *back*; *ana*CAMPTIC, in sounds, are sounds bent, or thrown *back*, or again.

The idea of REPETITION is associated by us and the Latins with motion *backward*, but by the Greeks with motion *upward*.   Hence we say *recom*mence for commencing *again*; that is, for going *back* to the commencement, (*re* meaning back.)   But the Greeks use *ana* (ανα) for the same idea, its first meaning being *up*.   Thus from Latin, *reduplication*, and from Greek, *anadiplosis*, mean the same thing, viz., *redoubling*.   But in the Latin, the repetition is associated with going *back*, and in Greek with going *up*.

10. FAR or NEAR.—The idea is that of *rest*, but sometimes includes *motion*.

To represent it, place both hands before the person, stretching one arm to its full extent, for the idea of *far*, and placing the other hand at less distance for *near*.

Far is expressed in English by the Prefix *far*; as, *far*-SEEING, seeing far.

Near is expressed in Latin by *juxta*, and in English by *by*; as, *juxta*-POSITION, position *near*; *by*STANDER, one who stands *near*.

11. APART, ASIDE.—The idea is that of *rest*, by the side, but may include motion.

To represent it, *hold* the hand *off*, upon one *side*.   Separation, by an act, is thus implied, as well as Position in a state of rest.

This is expressed in Latin by *se*; in English by *side* and *by :* as,

*Se*CEDE, to go *aside*, and therefore, apart.

*Se*DUCE, to lead *aside*.   *By*-PLAY, play by the *side*.

Side-BOARD,* a board, or piece of furniture, by the *side* of others.   So *side-blow*, *side-wind*, *sides-man*.

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* Some of these native words are, strictly, compounds.

12. (*a.*) THIS SIDE, (*b.*) BEYOND.—The idea, originally, is that of *rest.*

To represent it, select some point on the level of your feet, before you. Point to the space between you and it, for representing *this side;* and to the space on the other side of it, for the idea of *beyond.*

This side, is expressed in Latin by *cis;* in English, by *nigh* and *near:* as *cis*Alpine, on *this side* of the Alps. In English are the words *neigh-*BOR, and *near*-SIGHTED.

Beyond is expressed in Latin by *ultra, extra,* (and sometimes by *trans,* in a secondary meaning;) in Greek, by *meta;* in English, by *off,* when rest, or state, and not motion, is implied.

Ultra-MONTANE, *beyond* the mountains.

Extra-ORDINARY, *beyond* what is ordinary.

Trans-ALPINE, *beyond* the Alps.

Meta-MORPHOSIS, a change of form *beyond* another.

Meta-CARPUS, a part of the hand, *beyond* the wrist, and on *this side* of the fingers.

Meta-PHOR, a word carried *beyond* its first meaning. *Off-horse,* the horse *beyond.*

The idea of being *after,* is connected with that of being *beyond,* and so the Greek *meta* (μετα) sometimes means *after.* See No. 8.

2. Two Points—One Moving.

The first head of the table, with slight deviations, has thus been explained.

In the second head we regard two points, one being in motion.

We see by the table, that the moving point may go *from* the other, *towards* it, or right *against* it.

From these three simple ideas spring several other particles.

1. FROM.—The idea is that of *motion.*

To represent it, *move* the fore-finger of one hand apart *from* the other.

This is expressed in Latin by *ab* (often by *de*); in Greek, by *apo;* in English, by *off;* as,

*Ab*SOLVE, to loose *from; De*PART, to part *from; Apo*STROPHE, turning *from* the subject, to address another; *Off*SPRING, those who spring *from* one.

2. To, or TOWARDS.—The idea is that of *motion.*

To represent it, *move* one fore-finger towards the other kept at rest.

This is expressed in Latin by *ad;* in Greek, (sometimes,) by *pros;* as,

*Ad*JOIN, to join *to; Pros*THETIC, what is joined *to* something, as a let-ter *to* a word.

3. RIGHT AGAINST, or UP AGAINST.—The idea is that of *motion*, ter-
minating in *rest* and *contact*.

To represent it *move* one finger towards the other till it touches *against*.

This is expressed in Latin by *ob*; as, *Ob*JECT, to throw *against*.

The idea is kindred with the next.

3. TWO LINES OF MOTION.

Under this third head the two lines of motion, as we see by the table,
may *meet*, or run *side by side*, or run *across*.

These three simple ideas give rise to another group of particles.

1. AGAINST.—The idea is that of *contrary motions*.

To represent it, *move* the *two* fore-fingers towards each other.

This idea is expressed in Latin by *contra* and *counter*; in Greek, by
anti; in English, by *gain* and *with* (Sax. *wider*); as,

*Contra*DICT, to speak *against*; *Counter*ACT, to act *against*; *Anti*PATHY,
a feeling *against* another; *Gain*SAY, to speak *against*; *With*STAND, to
stand *against*.

2. SIDE BY SIDE WITH.—The idea is that of *motion* in one direction,
in *parallel lines*.

To represent it, move the two fore-fingers forward, keeping them at
the same distance from each other.

This is expressed in Greek by *para*; as,

*Para*LLEL, what runs *side by side with* another; *Para*BOLA, a section,
running *side by side with* the outward surface of a cone; *Para*BLE,
speech, running *side by side with* some idea, to explain it; *Para*SELENE, a
mock moon, *side by side with* the true one.

3. ACROSS, or ATHWART.   The idea is that of *motion*, in two lines,
one *crossing* the other.

To represent it, move one fore-finger in lines crossing the other at a
right angle.

This is expressed in English by *cross*, and *for*; (see Ger. *Ver*); as,

Cross-PURPOSES, *thwarting*-purposes; *For*BID, to *thwart* the *bid*ding;
*For*GIVE, to *thwart* the *giving* of punishment; *For*SAKE, to *thwart* the
*seek*ing, that is, not to seek, but to abandon; *For*GET, to *thwart* the *get*-
ting of the memory; to lose what the memory once *got*.

4. A SPACE ENCLOSED AS A CIRCLE OR SPHERE.

This fourth head may be represented by so hollowing the left hand as
to suggest a hollow sphere, and by indicating the lines of motion, or the
points of rest, with the fingers of the other hand.

We may then consider that space *inside* (1) in its central part, or (2) in its boundaries, or we may regard it from the *outside*, (3,) as an enclosure.

These ideas form another group of particles. Regarding the *centre*, we have AROUND, ABOUT, WITH, APART.

1. AROUND. The idea is that of *motion* definite *around* a centre.

It can be represented by tracing the outline of a circle with the forefinger of the right hand *around* the other.

This is expressed in Latin by *circum;* in Greek, by *peri;* as,

*Circum*FERENCE, what is carried *around; Peri*PHERY, what is carried around.

2. ABOUT. The idea is that of motion indefinite around some central position.

To represent it, move the hand round *about* the other.

This is expressed in Latin, by *am*, and *ambi;* in Greek, by *amphi;* as,

*Amb*ITION, a going *about*, as a candidate for votes; *Amphi*-THEATRE, a theatre built *about*, in a circular or oval form.

3. WITH, or TOGETHER. The idea is that of *motion* or *rest;* if, of *motion*, it is that of *converging* to a centre; if of rest, *union*.

This idea may be represented by drawing the fore-finger and thumb of the right to *converge* in the hollow of the left hand for the *motion*, or to stay there for *rest*.

This is expressed, in Latin, by *con* and *cum;* in Greek by *syn;* in English by *fellow*, or by changing *con* to *co;* as,

*Con*CUR, to run *together with* another; *Syn*OPSIS, a sight of one *together with* another thing; *Sym*PATHY, a feeling *with* another, (*syn* changed to *sym*); *Fellow*-HELPERS, those who help *together; Co*-PARTNERS, partners *together*.

4. APART, or ASUNDER. The idea is that of *motion*, but may include that of rest:

If of motion, it is *divergence;* if of rest, *separation*.

It can be represented by a motion of the finger and thumb, the reverse of the last.

This is expressed in Latin, as motion, by *dis* and *de;* as rest, (implying separation,) by *sine* (without)*;* as motion or *rest* by *se*. For example:

*Dis*TRACTED, torn *apart: De*FLECTED, bent apart *from; Di*SPEL, to drive *asunder; Sine*CURE, *apart* from care, *without* care.

These are associated with a central place.

Regarding, now, the *boundaries*, with the *space between*, we have THROUGH, and OVER.

5. THROUGH.   The idea is that of *motion* in the space *between* the boundaries.

It can be represented by drawing the fore-finger of the right hand through the hollow space in the left.

This is expressed in Latin by *per ;* in Greek by *dia ;* in English by *through,* or *thorough ;* as,

*Per*VADE, to move *through; Per*ENNIAL, through the year; *Dia*GONAL, *through* the angle; *Through*-TRAIN, a train going *through* the route; *Thorough*-GOING, going *through.*

6. OVER.   The idea is that of motion, *terminating in rest at the boundary.*

It can be represented by the same motion used for the last, only carrying the moving finger to the limit, and arresting it there.

This is expressed in Latin by *trans ;* as *Trans*-ATLANTIC, *over* the Atlantic.

Such are the results from the space inside.   Regarding the *space outside,* as related to the *enclosure* within, we have *Within, Into ;* WITHOUT, OUT OF.

7. WITHIN.   The primary idea is that of *rest* within an enclosure, but *may* comprise motion *into* the enclosure.

It can be represented by holding the finger of the right hand within the enclosure of the left.

This is expressed in Latin by *in, intra, intro ;* in English by *in, en ;* as,

*In*CARNATE, *within* flesh; *In*BRED, bred *within; Intra*MURAL, *within* walls; *En*TOMBED, *within* a tomb; *Intro*-SPECTION, looking *within.*

8. INTO, or AMONG.   The idea is that of *motion* to the point of rest indicated by "within."   It can be represented by moving the finger of the right hand towards or *into* the hollow of the left.

This is expressed, in Latin, by *in ;* in Greek by *en,* (εις); in English, by *en, in ;* as,

*In*FUSE, to pour *into ; En*DEMIC, *into* or among the people; *En*KINDLE, to put kindling, or fire, *into ; In*FIX, to fix *into ; Em*BODY, to put *into* a body.

This differs from the last, in the idea of motion.

9. WITHOUT, or BEYOND.—The idea is that of *rest,* external to an enclosure.

It can be represented by holding the right hand *outside* of the left.

This is expressed in Latin by *extra,* and in English, by *out,* with the sense of rest or position; as,

Extra-TERRITORIAL, *beyond* or *without* a territory; *Out*LYING, lying *without*.

10. OUT OF.—The idea is that of *motion* from within some enclosure to the space indicated by "without."

It can be represented by moving the finger of the right hand *outward* from the interior of the hollowed left.

This is expressed in Latin by *ex*, often changed to *e;* in Greek, by *ex;* in English, by *out*, with the sense of motion; as,

*Ex*HALE, to breathe *out; E*MIT, to send *out; Ex*EGESIS, drawing *out* an explanation, exposition; *Ef*FLUX, flowing *out; Out*FLOW, flowing *out.*

Such are the Prefixes expressive of motion or rest in *Space.*

These are also applied to *Time.*

Thus, *Ante*MERIDIAN, means the time *before* noon, a *time* before another *time.* *Ante*-ROOM, means the room *before* another; a *place* before another *place.*

With these Prefixes the Action is fixed in Space or Time.

Without being thus localized, the Action may be regarded as the Subject of REPETITION, NEGATION, DEGREE, QUALITY, REVERSAL.

The Prefixes for these ideas are given in the table. Exemplifying words for each can be, and should be obtained from the dictionary.

The most distinct ideas can thus be formed of the primary sense of the Prefixes used in the English language.

In their first use, the words so formed apply to sensible objects; afterward, to mental objects.

Thus, to *con*CUR, means in its first sense, to run *with* another; in its mental sense, to *agree* in promoting.

Knowing these particles thoroughly we can understand the primitive sense of the thousands of words into which they enter; the mode of formation of all English words, since the process is similar; and the Prepositions and Prefixes in other languages, since they are reducible to the same heads.

623. Practice should now follow in making Verbal Definitions.

The meaning of the Stem-Word can be obtained from the dictionary, or from lists.

624. To define by Prefixes, observe this simple rule.

RULE.

DEFINE THE MEANING OF DERIVED WORDS, OR VERBS, BY COMBINING IN A GRAMMATICAL EXPRESSION THE MEANING OF THE PREFIX WITH THAT OF THE STEM-WORD.

The exercise will promote a third part of the twelfth attainment.

To give the definition a proper form in a written exercise, write at the head the Primitive Verb and its meaning; underscore that syllable which goes into all Derivatives; place vertically, on the left side, the Prefixes to be attached to it; opposite to each prefix, write the Derivative formed by it; the meaning of its parts; then the whole literal meaning, and then any additional explanations required for presenting the actual and present signification. Make, orally, a sentence with the word, showing the meaning and use. Exemplify, when required, the motion with the hands.

EXAMPLE.

Duco, Ductum, to *lead*, to *bring*.

Ad, (to) ad*duce*,   to lead or bring *to ;* to bring one thing *to* the support of another.

Con, (with) con*duce*,   to lead *together with ;* to aid.

De, (down from) de*duce*, to lead *down from ;* to bring one proposition *down from* another and higher one.

E, (ex) (out of) e*duce*,   to lead *out from ;* to bring one thing *from* another, as to educe good *from* evil.

E*ducate*, to bring *out from ;* to bring out the powers of the mind.

In, (into, in) in*duce*,   to *lead* or *bring in ;* to bring in motives for the will; to persuade. In its old sense, to bring in examples; to prove a principle. The philosophy which recommends this plan is called the *inductive* philosophy.

SENTENCES.—"To support his argument he *adduced* testimony."

"Pure air *conduces* to recovery from sickness."

"From one principle, he *deduced* several conclusions."

"From seeming evil, still *educing* good."

"To *educate,* is to bring power out; to *instruct,* is to put knowledge in."

"He was *induced* to commit the crime by a bribe."

OBS.—If possible, draw these sentences from poets, or elegant writers, as the taste is thereby cultivated, and the memory exercised.

The exemplifying by the hands of the motion expressed by the word defined, embodies for the eye the primary motion of the word, which underlies all its derived significations.

To exemplify the Verbs derived from *duco,* hold in one hand an object, as a book, which you can appear to *lead* or *bring.* With the other hand, make the motions required by the Prefixes; as, for *ad*duce, moving *to*

the book; for *conduce*, *with* it; for *deduce*, *down from* it; for *educe*, *out of* it; for *induce*, *into* it; for *produce*, *forth from* it; for *reduce*, *back from* it; for *seduce*, *aside from*, or with it.

This process should now be applied to words: 1, from the Latin; 2, from the Greek; 3, from the Saxon.

1. PRACTICE FROM THE LATIN.

From the Latin, the following words should be made the subject of exercises.

Two forms appear, the second being called the *Supine*, and the first, the *Verb*.

The reason for giving both is that derivations are sometimes formed from one, and sometimes from the other. Thus, to *conduce* is from the first, and to *conduct* from the Supine. The letter, t, in *conduct*, comes from the latter. If the Supine do not differ in its radical syllable, **it** need not be written.

Verb.	*Supine,*	
Pono,	Positum,	to *put* or *place.*
Duco,	Ductum,	to *lead* or *bring.*
Fero,	Latum,	to *bear* or *carry.*
Capio,	Captum,	to *take* or *hold* within.
Plico,		to *fold* or *twist.*
Specio,		to *see* or *look.*
Mitto,	Missum,	to *send.*
Teneo,	Tentum,	to *hold.*
Tendo,	Tensum, tentum,	to *stretch* or *strive.*
Prehendo,	Preheusum,	to *grasp* or take *hold* of.
Facio,	Factum,	to *make*, to *put together.*
Video,	Visum,	To *see.*
Fluo,	Fluctum,	To *flow.*

Unite these Stem-Words to the Latin Prefixes, *ab*, *ad*, *ante*, etc.,* the list of which has been given. Thus, from the Derivative Words, define each and exemplify its use in a sentence.

2. PRACTICE FROM THE GREEK.

From the Greek two forms of the Verb or Stem-Word are generally needed. Sometimes they are two forms of an old radical; some-

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* The Latin Prefixes can be remembered, as in number thirty-three, whose commencing letters are twelve, *a*, *c*, *d*, *e*, *i*, *j*, *o*, *p*, *r*, *s*, *t*, *u*, which may form a mnemonic word, *ac-dei-jop-rxst.*

times one is the active, and one is the passive. The change in the radical is usually in the vowel, as in changing *lego* to *logos*. The passive sense is by adding *ma*.

Take for exercises the following Stem-Words.

1. *Bol*eo. *Bal*lo, (βολεω, βαλλω) to throw
    Blema, *what is thrown.*

2. *Graph*o, (γραφω,) to *write, trace, draw.*
    *Gram*ma, (γραμμα,) what *is written; a letter.*

3. *Leg*o, (λεγω,) to *speak.*
    Logos, (λογος,) *speech;* meaning of speech: reason.
    *Lex*is, (λεξις,) a *word.*

4. *Onoma*, (όνομα,) a *name.*

In uniting these Stem-Words with the Prefixes and Prepositions, some interesting and instructive combinations result. Terms are thus formed which are used constantly, or in scientific studies.

Form, explain, and exemplify, from the first Stem-Words, EMBLEM, HYPERBOLA, HYPERBOLE, PARABOLA, PARABLE, SYMBOL, PROBLEM, and in Compounds, PARABOLOID, BALLISTICS.

From the second, ANAGRAM, APOGRAPH, DIAGRAM, EPIGRAM, PARAGRAPH, and in compounds, GEOGRAPHY.

From tho third, DIALECT, DIALECTICS, LEXICON, ANALOGY, APOLOGY, CATALOGUE, EPILOGUE, DIALOGUE, PROLOGUE, SYLLOGISM, and in Compounds, GEOLOGY.

From the fourth, METONYMY, PARONYMOUS, SYNONYM, and in Compounds, PATRONYMIC, ANONYMOUS.

As the Greek Derivatives are important words, the process will be exemplified. Thus,

1. BALLO, BOLEO. The idea is, to throw, and thus, first to describe a line in the air, and then to strike the points aimed at. BLEMA is something which is thus thrown. It has the passive sense.

These are united with the prefixes *en, hyper, para, pro, syn.*

EMBLEM; a thing thrown *into* another; a representation of one thing by another. "A balance is the *emblem* of justice."

PROBLEM; a thing thrown *forward* for solution.

HYPERBOLA; throwing *above;* a conic section, whose angle with the base is *above* that of the side of the cone.

HYPERBOLE; *throw*ing *above;* an expression *above* the truth; exaggeration.

PARABLE; throwing *side by side of;* an illustration in narrative *by the side* of an idea, to explain it.

PARABOLOID; resembling a parabola: (*Oid*, in compound terminations, meaning *like to.*)

SYMBOL; throwing *with* another; something put *by* another thing, to stand for and show it.

"The *symbols* in algebra are arbitrary."

2. GRAPHO: to *write; trace* in lines; sketch; describe.

GRAMMA; the thing which is written, traced, sketched, drawn; a letter.

This is united with but few of the Prefixes.   It is united to *ana*, up: to *apo*, from; to *dia*, through; to *epi*, upon; and to *para*, side by side of.

ANAGRAM; what *is written* by breaking *up* the letters of a word.

APOGRAPH; a writing off *from* something, a copy.

DIAGRAM; what is written *through;* a figure for going *through* a subject by oral explanations.

EPIGRAM; what is written *upon* some one thing; a writing which is concise, and *upon* some one subject.

PARAGRAPH; a writing *by the side of* something else; a separated or distinct part of a discourse.

The compounds from this word are numerous and important; as

CHIROGRAPHY, (χειρ hand,) hand-writing.
CRYSTALLOGRAPHY,   description of crystals.
ETHNOGRAPHY.   description of nations.

In like manner are formed, BIOGRAPHY, COSMOGRAPHY, METALLOGRA PHY, TOPOGRAPHY, ZÖOGRAPHY, and many others.   They should be explained and defined.

3. From LEGO, LOGOS, and LEXIS, (λεγω, λογος, λεξις,) many important words are formed.   Those from *logos*, enter extensively into the English language.

(*a.*) DIALECT; what is spoken *through* part of a country; . . . . . . m.

DIALECTICS; ways of speaking *through* common life . . . . art of reasoning on common and probable questions, as opposed to demonstration on scientific questions.

LEXICON; a book of *words*; a dictionary.

ANALOGY (*ava*, λογος), speech *upward*; a constant reference of one subject, *under* the attention, to other subjects, conceived as standing around and *above.*

APOLOGY, (apo, logos) Speaking *off from*; words spoken, for getting *off from* blame.

EPILOGUE; speech *upon*; conclusion of a discourse.

DIALOGUE; speech *through*; speaking between two persons.

PROLOGUE; speech *before*; introduction to a play.

SYLLOGISM; speech put *together*; two propositions so put *together* that a third must follow. The three put *together* make the whole syllogism.

LOGOS also forms many *compound* words. The following words may be examples, and should be used for exercises. In tracing these compounds of *logos* it should be observed that it means originally speech. But what speaks, is *reason*. Speech is the ray of reason. So the second meaning of *logos*, is *reason*, *sense*. Thus, *logos*, is used for sciences, because they are works of reason. In English, we call sciences *lore*, because we *learn* them. The correspondent English combinations, which might be made, can be seen.*

Chronology (χρονος, *time*); science of *time*; time-lore.

Geology (γη, *earth*); science of the *earth*; earth-lore.

Biology (βιος, *life*); science of *life*; life-lore.

Etymology (ετυμον, *the true*); science of what is *the true image* in words; of what is their first *true* sense, as given by some sensible *image*; first-sense-lore.

Theology (θεος, *God*); science about *God*; God-lore.

Technology (τεχνη, *art*); science of *arts*; art-lore.

Phytology (φυτον, *a plant*); science of *plants*; plant-lore.

Physiology (φυσις, *nature*); science of *nature*; nature-lore.

Psychology (ψυχη, *the soul*); science of the *mind*; soul-lore.

Ornithology (ορνις, -θος, *a bird*); science of *birds*.

Ichthyology (ιχθυς, *a fish*); science of *fishes*.

Hydrology (υδωρ, *water*); science of *fluids*.

Conchology (χουχη, *a shell*); science of *shells*.

Sometimes in defining these sciences, the termination is regarded as meaning discourse; as, Chronology, a *discourse* about time.

The idea of *reason*, in *logos*, enters into other words. *e.g.*: 1. *Homologous* is a compound of two words, *homos* (ὁμος,) like, or *same*, and *logos*, reason. It means, having the *same reason*, or *ratio*. Sides of similar figures, *opposite* to equal and corresponding angles, are *homologous* sides. They are proportional. They come under the same reason, or ratio. 2. *Logarithm* is a compound of two words, *logos*, (λογος,) reason, and *arithmos*, (αριθμος,) number. Logarithms are based on the reasons or ratios of numbers. They are the exponents of a series of powers and roots.

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* When the language was growing up, the plain English combinations were not made a part of it.

In some words, the single idea of speech is preserved. Thus, *Philology* is, literally, a *love of language;* the science of language.

In some, the two meanings, of speech and reason, are united. Thus, *Logic* means a science, using the *sense of words*, for *reasoning.*

4. From ONOMA, *ovoμa*, a name, are combinations, with *meta, para* and *syn*, and the negative particle *a* (*av, a*). There are compounds, with *homos* (*ὁμος*), like or same, and with *patro* (*πατηρ*), father.

(1.) *Metonymy;* a name *beyond;* a change in *name.*

(2.) *Paronym;* a name *side by side* of another. Paronymous words are words *derived* from another; as, *just, justly, justice, justify, justifier.*

(3.) *Synonym;* a name *together with* another. Synonyms are words whose meanings are alike; as, *strong, powerful, mighty.* They unite, or *come together* in their meaning.

(4.) *Anonymous* (*a*), *not*, (*ovoμa*), a name; *without* a name.

(5.) *Homonym, homonymous* (*ὁμος*) *same* (*ovoμa*,) *name;* with several meanings under the same name. Homonymous words, are ambiguous words. In synonyms we see many words, with one meaning; in homonyms, one word with many meanings; in paronyms, several words, but one stem.

(6.) *Patronymic*; father-name; family name.

In making the Greek combinations with the Prefixes, these explanations should be attentively observed, both for their assistance in mathematical and scientific studies, and also for their aid in subsequent definitions of words.

3. PRACTICE FROM THE SAXON.

In native Stem-Words, also, as in Latin and Greek, two forms appear; as, *go, went; catch, caught; stow, sloth; bear, birth.*

Combine with their proper Prefixes, and define *bear, do, go, lay, line, put, set, stand, take, work, write, act, bid, blow, grow, hang, pass, reach, run, shoot, cast, breathe, let, gird, see, flow.*

The prefixes are *under, over, out, mis, in, fore, en,* (*em*) for *in* or *into, with, for.* These need not all be written.

When these will admit correspondent Latin or Greek combinations, write such to the right, as:

Foresee; to pro-vide, *pro+video.*

Overflowing; flowing over; cor. Lat. *superfluous.*

Underbear; to bear up under, cor. Lat. *suffer*, from *sub, fero.*

Underlay; to lay under, cor. Lat. *suppose, sub pono.*

Understanding; cor. Gr. *hypostasis, hypothetical.*

Mark coincidences of meaning in some Prefixes with some Suffixes.

Thus the suffix *less*, has the same effect on the meaning, with the *negative* Prefixes *un*, *in*, and the others; as, pit*iless* = *un*pitying; bound*less* = *un*bounded; number*less* = *in*numerable.   The Suffixes for Verbs, have the same effect with the Prefixes, expressing cause, such as *be*, *en*, *in*.

OBS.—In native words some Prefixes are separable and some inseparable.   Those which are separable can be used separately from the Verb, as Prepositions or Adverbs; as, to rise *up*.   Those which are inseparable cannot be so used.   Such is *mis* in *mislay*.   (196, 4.)

Hence, Prepositions having the meaning of Prefixes, are frequently separated from the Verb, and have the grammatical effect in the *sentence* of an Adverb, while as to the meaning of the Verb itself, they are its Prefixes.

e. g.   "This business must be looked *after*."   "It must be thought *of*." "It must be talked *over*."   "It must be cared *for*."   "Wherein is he to be accounted *of ?*"   The flowers are beaten *down*.

For the sense of these Verbs suppose the affix set before them in this manner: after-looking, over-talking, for-caring, down-beating.

In conceiving, therefore, of the derivatives from a Saxon Stem-Word, made by Prefixes, these which are separable, are to be remembered, and a list of the Prepositions is to be in the mind.

Such sentences as those just given are frequent in common life. They agree with the analogy of the language.   The separation of the Prefix is a common fact in the German, and in the whole Gothic family, from which the Saxon comes, as it is in all the Indo-European languages. *They are not, therefore, to be regarded as incorrect or ungrammatical.*   They appear less in written than spoken language, because of some over-critical remarks of some writers on Rhetoric.

4. PRACTICE FOR COMBINING DERIVATIVES WITH SUFFIXES, AND THOSE WITH PREFIXES.

Exercise for combining together derivations with Suffixes, and those with prefixes.

The exercise will combine and complete the first, second and third parts of the twelfth attainment.

Prepare seven vertical columns of sufficient width.   Draw a horizontal line over them.   Place over it, the primitive word, and its supine, from which derivatives are to be formed.   Underscore the radical syllable, with the mathematical sign for a root, and write its meaning by its

side. In the first column place the Prefixes which will be required; in the second, the Verb ; in the third, the Noun of the Thing ; in the fourth the Noun of the Person ; in the fifth, the Adjective ; in the sixth the Adverb, and in the seventh, the second Noun of the Thing, which is formed from the Adjective, marking the columns at the top with the letters P. V, N T, N P, A, Adv., 2d N T, as abbreviations for what the columns contain. Place the Correspondent Derivatives from any one Prefix, on the same horizontal line with it. If a possible derivative be not in use, draw a line in the space for it, or in cases of doubt, write it with the mark of interrogation. Be prepared to state, in all cases, what it would be if the language had formed it. In the first horizontal line place the derivatives drawn from the Primitive without a Prefix.

EXAMPLE.

Trah-o-tract-um = to draw.

P.	V.	N. T.	N. P.	A.	Adv.	2d N. T.
		Tract,	tractor,	tractable,	tractably,	tractableness.
Ab,	abstract,	abstraction,	abstractor	abstract,	abstractly,	abstractness.
Ad,	attract,	attraction,	attractor,	attractive,	attractively,	attractiveness.
Con,	contract,	contraction,	contractor,	contracted,	contractedly,	contractedness.

It is supposed that the whole list of Latin Prefixes is inserted, with the words they form.

Having drawn out the table so as to include the Derivative words from any one primitive, proceed to define orally. To do so, look at the Correspondent Derivatives standing on the same horizontal line, and define each, except the Primary, by means of the others, according to the principles already given. Be prepared to give, if desired, a reason for each definition.

625. OBS.—In tracing the correspondent Derivatives from any Stem-Word, certain *changes* will be observed.

As the processes in language are uniform, the same mode of *change* will be found in words from the Saxon, the Latin and the Greek.

The following principles are followed :

(1.) The Stem-Word is a monosyllable. It must, therefore, **have a** vowel, and, generally, consonants before or after that vowel.

(2.) In forming these derived Verbs, Nouns, Adjectives, and Adverbs, a change is frequently made in the vowel, or in the consonants, or in both.

(3.) The change of consonants, if any, consists in substituting one of the *same class*, or one of like formation.

(4.) The change of vowels follows no certain rule, but is perhaps more frequently from one class to another.

Thus, in English, we have *cleave, cleft, cloven;* and in Greek, *lego, logos ;* where we change a Head for a Lip vowel, while the consonants, or their classes, remain unaltered.

In, and from the Latin, we have such changes as follows·

CHANGE OF VOWELS.

Latin.	English Derivatives.		Change.
Teneo, tentum, *to hold,*	cont*ai*n,	cont*i*nue,	*e* for *ai* and *i.*
Tango, tactum, *to touch,*	cont*i*ngent,	cont*i*guous,	*a* for *i.*
Intrare (*i*ntra, ire), *to go in,*	enter,		*i* for *e.*
Curro, cursum,	course,		*u* for *ou.*
Clamo, *to cry out,*	cla*i*m,		*a* for *ai.*
Abundo, *to abound,*	ab*ou*nd,		*u* for *ou.*
Jungo, junctum,	to j*oi*n,		*u* for *oi.*

SEC. 5.—STEM-WORDS.

Derivatives from Roots.

626. As Derivatives are formed from Stem-Words, so are Stem-Words from Roots. Therefore,

627. Roots are the sources of Stem-Words (571, 572).

628. The formation of Stem-Words from Roots, is like the formation of Branch-Words from Stem-Words, or like any of the derivations.

As in forming Branch-Words we have one primary *motion* in the stem, which is then *modified* by Prefixes, just so we have in the root a primary and simple mode of motion, or of rest after motion, which is modified in forming Stem-Words.

629. The *mode* of modifying is, usually, by changing the *vowel* of the radical syllable, or by changing the *consonants* from one to another of the *same class.*

645. The mode of *defining* Stem-Words from Roots is precisely the same as in other Verbal definitions. We unite the meaning of the Root with that of the modifications, and thus define the Stem-Word.

661. For illustration, two simple Roots will be taken as examples. Stem-Words, and some Particles, will be formed from these two.

By these two specimens, the learner can understand the process for all others. Full examples will be given. In reading them, the learner will remember that they are not only given to prove a law of language, but to fix words from Latin and Greek in his memory.

The two selected are from the Sanscrit:

1. *Æ.* ═ R. ═ MOTION or Action.
2. SAD ═ ST. ═ REST, or the stopping of motion.

    I.—These will be first taken separately, and the idea of MOTION will be found in all Stem-Words and Derivatives from the first; and the idea of arrested motion, or REST, in all those from the second.

    II.—They will then be combined with a vowel between them, and the primary idea will be found to be that of MOTION *and* REST *combined.*

    III.—They will then be combined without a vowel between, but with a vowel after, as in *stra*in, and the idea will be found that of *motion with resistance.*

The primary ideas will thus be seen passing into all the Derivatives.

ROOT *Æ* ═ MOTION.

I. 1st. This Root is the letter R, a vowel being regarded as no part of the Root, but only fused with the consonant to make a sound, thus represented: *Æ.*

Its meaning is MOTION; (specially *continuous* motion, like that of fluids.)

It is naturally significant. The breath flowing along the hollowed channel of the tongue, in the prolonged sound of R, is a natural imitation of continued motion, like that of the flowing of a stream. The rough (usually called the rolling) R, and the strong guttural R, naturally represent the motion as interrupted, or as crowded.

The chest, head, and lip vowels, being placed before or after this consonant R, form secondary Roots, such as UR, AR, ER, IR, OR, and RA, RE, RI, RO, RU, which pass into the different families of the languages.

They pass into the Greco-Latin family, and thence into English.

1. (*a.*) In Latin the Primary Root, R, is used to form the Infinitive Mood; as, *am-a-re*, to love; and the same law of formation passes into the languages derived from the Latin. Thus, French Verbs form their Infinitive by means of *r;* as, *avoir*, to have.* The same letter marks the Infinitive in Italian and Spanish.

The Infinitive expresses the action of the Verb simply. Its idea is that of *continued* motion.

The secondary Roots form the four conjugations. The first, has *ar;* the second, *ēr* long; the third, *ĕr* short; the fourth, *ir.**

The influence of these four conjugations is felt in the Verbs of the English, and of all the languages derived from the Latin.

Thus, by going to the Root, we have a key to the conjugations in Latin, and thence in Italian, French, Spanish, and Portuguese. We have a guide to the spelling of many English words, in which mistakes are often made. Derivatives in English, from the first conjugation, form a-tive and a-ble; from the others, i-tive and i-ble; as, indic*a*tive, neg*a*tive, figur*a*tive, innumer*a*ble, from the first; trans*i*tive, infin*i*tive, posi*i*tive, percept*i*ble, inexpress*i*ble, convert*i*ble, irresist*i*ble, destruct*i*ble, from the others.

(*b.*) In the Latin the root R forms the prefix *re*, expressing repeated motion; as, *re*form, to form again.

It also makes in Latin, (as it does in the whole Gothic family, and thence in English,) the comparative degree of Adjectives—that degree

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* The Verb expresses action, (including being,) as a *motion* in time or space. This motion may be viewed *generally*, or as *modified* ; and if modified, as *beginning* or *continuing*.

The action, or being, *generally*, is represented by shortening the vowel, thus forming the *third* conjugation with short *e*. *e.g.*—Pendo, Pendĕre, pensum, to *weigh*, to *pay;* whence, in English, *compendium, compensate, dispenser, expensive, pensive, pension, recompense*, with their attendant words.

The action *modified* is represented by lengthening the vowel in the other three conjugations ; as, *judicare*, to judge ; *pendere*, to hang.

The first conjugation with *a* long, refers to the *origin* of the action, and expresses causing or making. Hence come the English terminations in *ate, ative* and *ation;* as, *duplicate, to make* double ; *duplication*, the act *of making* double.

The second conjugation, with *e* long, refers to the *continuance* of the *being*, or *state*, represented by the Verb ; as, *pendo, pendere, pensum*, to *hang;* that is, to *continue weighing* down. [See pendo, pendere, in the previous example.] From this we have *dependent, appendage, impending, perpendicular, suspend, pendulum*, with their correspondents

The fourth conjugation, with *i* long, refers to the *continuance* of the ACTION, represented by the Verb ; as, *audio, audire, auditum, to hear*. Hearing is a *continued* listening. Hence come the English terminations, *itive* and *ition;* as, *audible*, not *audable*.

where the comparison is conceived as going on and not yet stopped; as, *lenis*, mild; *lenior*, mild*er*. The similarity of termination for the Comparative in English and Latin, is evident to inspection; in the one being *or*, and the other, *er*.

(*c.*) This root, R, forms in Latin RUO, to *rush*; *i. e., falling motion*; from whence is *ruina*, forming *ruin*, *ruinous*, *etc.*, in English.

It forms RIVUS, a stream, (a flowing motion,) from whence come *arrive*, *rival*, with other derivatives, and the word *derivative* itself, with *derive*, *derivation*, *derivable*, and the kindred words.

It forms ORIOR, ORTUS (4th dec.), to *rise*, to *spring* (a rising motion). Hence we obtain *orient*, *origin*, *abortion*, with all their derivatives in English.

It forms OR-O, ORATUM, to *speak* (sound in *motion*, or words flowing). Hence come the English words ad*ore*, inex*orable*, *oracle*, *oral*, *orator*, *oration*, per*oration*, with numerous derivatives.

It forms ER-RO, to *wander* (a straying motion); whence *error*, *aberration*, *erratic*, and their derivatives.

It forms RE-OR, RATUS, to *think* (thinking *motion*, or thoughts flowing). Hence come, in English, *rational*, *ratio*, *reason*, *rate*, *ratify*, with all their derivatives.

It forms AR-S, ARTIS, *art* (creative motion, ar = *causing*, *making*, as in the first conjugation; so that art is what makes something from another thing). Hence come, in English, *art*ful, *art*less, *art*ifice, *art*isan, in*ert*, *art*ist, with all their derivatives.

Such are some of the formations in Latin which affect the English language.

2. The same root, R, passes into Greek, and thence into English.

In Greek it forms RHEO, (ῥεω), to *flow*, and hence to *speak* (flowing motion, or sounds in motion interrupted). Hence come, in English, *catarrh*, *hemorrhage*, *resin*, *rheum*, from the idea of flowing; and *rhetoric*, with its Derivatives from that of speaking. *Rhythm* is from the same source.

3. The Root R passes into the Gothic family of languages, and thence into English, through the Saxon.

(*a.*) It forms, in English, the suffix *er*, for Nouns of the Person; as, *strik*er, he who strikes. This termination is found for the same purpose in the German, and in the branches of the Gothic family. It expresses the Agent, the Mover.

(*b.*) It forms, in English, the termination for the comparative degree in Adjectives, viz.: *er*, as bright, bright*er*. This termination is found, for the same purpose in German, and in the branches of the Gothic

family; as *gross, grösser* (great, greater). It expresses Comparison *moving on* to the Superlative.

(*c.*) It forms in German two important prefixes, which have entered, through the Saxon, into some English words. They are *ur* and *er*, one expressing the origin of a motion, and the other its termination. The first has the idea of beginning, and the second of completion. From the first we obtain *ere, ere-*while, *erst, early*, and *oar* · and from the second *earn, earnest.*

(*d.*) This Root forms English words expressive of motion; as, *run, race, rise, roll, rush, rear, rove, roam, row, round.*

The word *air*, which is nearly the same in several languages, appears to be an old compound, meaning breath *moving.* Hence, we have *ear*, and *hear*; the association with *air* is natural. From *aer*, Lat., many English words are formed, as *aerial, aeronaut.*

The word *year*, implies the motion of time; the word *soar*, motion upward.

These examples will show how the Root *AR*, with its idea of motion, passes through the leading families of language, into Stem-Words, and from them into Derivatives.

4. This Root is then combined with other Consonants, (Gutturals, Dentals, Labials, Linguals, Liquids,) giving rise to modifications of the idea of motion.

(*a.*) With GUTTURALS, (including the bordering sounds,) the primary idea is that of *motion in straight lines*, in any direction.

In the examples, correspondent formations in the other families are placed opposite to those from the Latin; as,

Latin.	
REGO, RECTUM, to *govern ;*	*Ger.,* REICHS, a *kingdom.*
RECTUS, *right, straight ;*	" RECHT, *right.*
REGULA, a *rule.*	
REX, a *king*, a *ruler ;*	*English,* RIGHT, RAKE, REACH.
ROGO, to *ask.*	
RUGA, a *wrinkle ;*	*Eng.,* ROUGH, in *wrinkles* on surface.
RAUCUS, *hoarse.*	
RIGEO, to *be cold*, or *frozen in wrinkles.*	
RIGO, to *water* a field by *irrigation* in *lines.*	
ARCUS, a *bow, arch*, or *vault*, made in a *curved line ;*	*Greek,* ARCHE (αρχη), the *beginning, rule, government ;* reaching the *first line.*

ARCEO (c as k), to *press toward*, to confine to a line;

Greek, (ειργω) EIRGO, to confine to a line.

Greek, ERGON (εργον), *a work; motion to* some end regarded as a point fixed.

English, WORK; *motion to* some end regarded as a point fixed.

From these Stem-Words many English words are derived; as, *regal, regent, regiment, region, rector, rectangle, rectify, rectilinear, regular, correct, direct, erect, interregnum; right, righteous, upright,* with their Derivatives. From ROGO, *abrogate, arrogate, arrogant, derrogate, interrogate, prerogative, prorogation, super-erogation, surrogate,* with their derivatives. From RUGA, *corrugate,* and *rugose,* with their derivatives.

From ROUGH, *roughly, roughen, roughener, rough-shod.* From RAUCUS, hoarse, (having a rough or wrinkled voice,) *raucous,* and *rancity.* From RIGEO, *rigid, rigor,* with their derivatives. From ERGON, *surgery, chirurgery, energy, metallurgy, theurgy,* with all their derivatives.

From AR-CHE, *anarchy, monarchy, archaeology, archaism, archbishop, archangel, archduke, archetype, architect, architrave, chiliarch, heptarchy, hierarchy, oligarchy, patriarch, tetrarch.* From ARCUS, *arch, arch-way, arcuate, archer,* with all their derivatives. From ARCEO, *coerce,* with derivatives. From RIGO, *irrigate,* with its derivatives.

(*b.*) With DENTALS, the primary idea is that of *motion within lines along a surface;* as,

ENG.: *Road, Rut, Ride, Read, Root, Rod, Rinse.*

LAT.: *Radius,* the spoke of a wheel; *Rota,* a wheel; *Radix,* a root; *Rado, Rasum,* to scrape, shave; *Rete,* a net; *Rideo, Risum,* to smile, laugh; *Ritus,* a rite; *Rodo, Rosum,* to gnaw, eat; *Rudis,* rude, scratching the feelings; *Rus,* the country, the expanse traced by lines of hills and streams.

GREEK, *Riza,* (ρίζα,) a root, from whence *liquorice.* (See kindred, *radix,* and *root,* in Latin and English.) *Rhin,* the nose, whence *rhinocerous,* and *errhine,* in English.

From these are formed many English words; as, *Road-way, Road-stead, Reader, Reading.* From RADIUS, *Ray, Irradiate, Biradiate, Octoradiated, Radiant, Radius, Radiometer,* with their Derivatives. From RADIX, *Radical, Eradicate,* with their Derivatives. From RADO, *Abrade, Abrasion, Circumrasion, Erase, Erasure, Raze, Razor,* with their derivatives. From RETE, *Retina, Reticulated, Reticule, Reticular,* with their derivatives. From RIDEO, *Ridicule, Risible, Deride, Derision,* with their derivatives. From RITUS, *Rite, Ritual, Ritualist.* From RODO, *Arrode, Corrode, Erode, Corrosive, Erosion,* with their derivatives. From RUDIS, *Erudite, Erudition,* (since erudition is to remove the rudeness,) *Rudiment,* (a thing

for the rude and the untaught,) with their derivatives. From RUS, *Rural*, *Rustic*, with their derivatives, as *Rustic*ate, *Rural*ize.

(*c.*) With LABIALS, the idea is that of the *motion, bent back, or broken.* The idea of *filling a space*, is connected with the idea of arrested motion. Fluids stopped fill spaces. For example:

Greek, RHOMB-os, (ρομβος from ρεμβω, to turn, whirl, wander); a *rhomb*, a *whirlwind;* a rhomb is a deviating square.

Latin, RUMPO, ruptum, *to break;* RAPIO, raptum, *to snatch ;* RUMEN, the *cud*, the thing *broken;* English, *rob, reap, rive, raft, bereave*, in the sense of *breaking;* and *roam, room, rime,* (hoar-frost,) in the sense of *expansion.* In Latin, RAMUS, a branch, is from the idea of *bending*, and RUMOR, from *expansion.*

From these are formed *rhomboid*, like a rhomb; *abrupt, corrupt, disruption, eruption, interruption, rupture, incorruptible*, with their derivatives; From RAPIO: *rape, rapture, ravish, ravage, enrapture, enravish*, with their derivatives; From RUMEN, *ruminant, ruminate*, (to chew or break the cud); From the Saxon, *robber, robbery, reaper, bereavement, roaming, roomy, house-room, school-room, rimy.*

These examples will show how the idea of *motion* is modified, and the modification expressed by classes of consonants.

Such are derivations from the first Root R.

I. 2d. The other Root is the Sanscrit SAD, which means *rest;* the stopping of motion.

Its radical consonants are two Dentals; the first continuant, and the second concludent.

It is naturally significant of the meaning, which is the stopping of motion.

The *continuance* of the motion is imitated by the *continuant* S. This is formed by the breath *continuing* to pass at a single point.

The *concluding* of the motion is imitated by the *concludent* D, and equally by T. These letters are formed by the breath for their formation, being arrested or *concluded* by the complete contact of the tongue in sounding them.

This Root passes into the Classic and Gothic families, and thence into English words.

Through the Latin it forms these Stem-Words used in English:

1. STO, STATUM, to *stand;* as, stable, standing firm.
2. SISTO, to *set*, to make stand, to stop; as, ass*ist*.
3. STATUO, to *ordain*, to *set ;* as, *sta*tute, a law set.
4. STAGNUM, *standing water ;* as, to *stag*nate.

5. STIGO, to *stick in;* to *sting,* to *prick;* as, in*stig*ate.

6. STINGUO, STINCTUM, to *prick;* to set *marks* in; as, dis*tingu*ish.

7. STIMULUS, a *goad,* or *spur (stinging);* as, to *stimul*ate.

8. STINO, to *fix,* to set in a place; as, des*tine.*

9. STIPO, to set *close,* to *crowd;* as, cos*tive,* cons*tip*ated.

10. STIRPS, a *stem,* or *root;* as, ex*tirp*ate.

11. STUPEO, to be *stupid;* of *sta*tionary mind.

12. STUDEO, to *study ;* to make the mind *stay* by a thing.

13. STULTUS, *foolish;* same primitive idea as stupeo.

14. STILLA, a *drop ;* staying, leaping.

15. STELLA, a *star ;* staying, leaving.

Through the Greek it forms these Stem-Words used in English:

STO (σταω, *obs*), to *stand,* or *make stand;* whence apo*sta*cy, hydro-
    *sta*tics, etc.

STELLO (στελλω) to *send ;* (to make to leave a fixed point where the
    sender *sta*nds); whence, apo*stle,* epi*stle.*

STEN-OS (στενος), *narrow ;* (same root as English stint, stingy); *sten*o-
    graphy, *sten*ographic.

STHENOS (σθενος), *strength ;* (as in English, staunch, stalwart,) from
    the idea of *standing* against pressure; as, as*then*ic.

STICHOS, (στιχος) a *row,* or line, (as if *stuck* down by points); see
    Latin stigo, stigma, and English stick, sting); as, di*stich.*

STIGMA (στιγμα) a *mark;* (*stuck* in); a brand-mark of reproach.

STOA (στοα), a *portico ;* a standing place; hence, *sto*ics, *sto*ical,
    *sto*icism.

STOMA (στομα), *the mouth ;* the *sto*pping place of breath or food; whence,
    *sto*mach, the inward mouth.

In English it forms among others *stand, stop, stay, step, stair, stamp,*
stare, stow, stub, stingy, stunt, stutter, in which the *stopping of motion* is
implied. Other words make more prominent the idea of a *state* of *rest,*
or a *support ;* as, *stem, stack, stiff, staff, steel, still, stake, stick, stall, stalk,*
stale, stalwart, starch, stead, steed, stile, stilt, stock, stone, stool, store, stout,
stud, stump.

With a vowel in the Root, it forms these English Stem-Words through
the Latin:

SEDEO, SESSUM, to *sit;* hence, English *session.*

SEDO, to *make sit;* hence, English *sedate.*

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* As every part of language is imitative and significant, the words *stilla, stella,* and
stello, have similar consonants, those before the vowel expressing *rest,* and the liquid
l, a *motion.* The drop falls, the star moves, the person sent goes. But the drop
hangs *sta*tionary before falling, and the star *stays* in the sky, and the sender *sta*nds at
his central point.

Applied to expressions of quantity it means the *stopping* of increase, and thus forms

SATIS, *enough;* hence, English *satisfy.*

SATIO, *to sate;* hence, English *satiate.*

SATURO, *to fill;* hence, English *saturate.*

Both the latter are from SATIS.

In the Greek the first consonant became worn away by the lapse of time, and a hard breathing of like formation with S, took its place. It forms

HEDRA (ἑσρα), a *seat;* hence, English *cathedral.*

HEDRON, a *side;* hence, English *polyhedron, dodecahedron.*

The latter of these is derived from the former; *side* from *seat,* and *seat* from *rest.* A side *terminates* the extension; and in English the same association is seen of *side,* with *seat,* in the common consonants SD and ST.

With the vowel it also forms in English *sit, set, settle, side,* and others.

Sit and *Set,* with the distinction of the intransitive and transitive sense, we can trace back to the Saxon *sitan* and *saetan;* to the German *sitzen* and *setzen,* and thence back to the Sanscrit.

By the insertion of a Lip Vowel in the Root, the original idea is transferred to the rest or repose of the feelings, in what gives *satisfaction.*

We thus have in English,

SWEET; Saxon, *swete;* German, *süss;* Gothic, *sutis.*

In Latin, SUADEO, SUASUM, to persuade; hence, English *persuasion.*

That *persuades* which *satisfies* the understanding, the feelings, or the will.

By putting *st* at the end of the syllable, we have the termination for the Superlative of Adjectives in *st,* which is formed in the Gothic family of languages; as, high, highe*st;* brave, brave*st.* The idea of rest from motion here is applied to comparison. The comparison stops with the superlative.

The termination *st* is also at the end of many words signifying cessation, boundary, rest; as,

Rest, east, west, cast, fast, last, mast, coast, chest, nest, crest, waist, fist, mist, dust, rust, trust, most.

Grist seems to be an old compound from *grind* and *stand.* Grist is the grain that stands or stays to be ground. *Lust, list,* seem also to be old compounds, from *stand* and *look; nest,* from *in* and *stay.*

Such are the formations from the second Root SAD.*

* It is not supposed that the learner will do more than read the examples. What is to be fixed in the mind is the law of language which is illustrated. The meaning of the Stem-Words will become familiar by practice.

We thus see the derivations from the Roots, one *AR*, signifying *motion*, and one, SAD, with its secondary ST, indicating *rest*. (661, 1.)

II. If we now unite the two, with a vowel between them, the idea will be that of *motion and rest combined*.

ST being first and R last, will indicate the *rest*, or *stability* before the *motion*; as, *stir, star, stair, stare, steer, store, storm*. So in Latin *sterno*, to strew, and in Greek, *stereos* (στερεος), solid.

R being first and ST last, will indicate the transition from *motion* to *rest*; as, *rest, roost, rust, roast*.

The word *stir* indicates a passing from rest to motion, and the word *rest* the reverse. The change in the idea is imitated by the change of the consonants.

III. If we unite the two Roots on the same side of the radical vowel, that is with a vowel after them, the idea will be that of *motion with resistance*. (661, 3.) This implies, of course, effort and contrary motions. The letters, then, in every Stem-Word will be S, T, R, to represent this idea.

From Gothic sources are in English the Stem-Words *strain, struggle, strive, stretch, strong, strength, string, strand, strike, stroke, strip, stress, strap, stripe; straddle, stride, strait, strew, straw, stray, streak, stream, stroll, strut*, with their Derivatives and Compounds.

From Latin are

STERNO, STRATUM, to *spread, throw;* hence, *stratum.*

STRUO, STRUCTUM, to *build.*

STRANGULO, to *strangle.*

STRENUUS, *brave, vigorous.*

STRIDEO, to *creak.*

STRINGO, STRICTUM, to *bind.*

From Greek are

STRATOS, (στρατος) an *army*, from the idea of strewing, spreading out.

STROPHE (στερφω, to *turn*), a turning; hence, apos*tro*phe.

Thus, from two Roots, many Stem-Words have been formed. The common law of language has been exhibited.

632. The process thus shown in two Roots could be applied to others. The Stem-Words in English, which, for illustration, may be supposed four thousand in number, are formed in this manner from a small number of Roots. From these few Roots the four thousand Stem-Words, and from these Stem-Words about eighty or one hundred thousand words are formed. In this way the English language is made.

633. The primary ideas of the Roots, present a certain number of definite and simple modes of motion and rest. Classes of consonants in definite combinations are used to represent these motions. Changes of

the radical vowels express modifications of the primitive. The meaning then passes from motions to represent the inward world of thoughts and feelings, the outward world of things, and the relations of words to each other in the world of signs. Thus, the idea of standing under is applied in English to the mind in the word *understanding;* in Latin, to things, in the name *substance,* and to words, in the name *substantive.* The letters of the Root are kept to their class or their modes of formation. The primary sense and sound thus pass, with unbroken vitality, into all derivatives and combinations. This is the mode in which the English language is formed. To understand the language this conception must be in the mind. To carry out this process in each important word belongs to a good dictionary.

634. From these examples it must be evident that WORDS ARE NATURALLY SIGNIFICANT.

This is now fully established by the investigations of philology.

Language is imitation.

We may imitate the *sounds* of things. Such words are then formed as *buzz, murmur, hiss, crackle, splash, plash, roar.*

We may imitate the things themselves. To do this we consider objects as formed by certain *motions.* These motions we imitate.

We may imitate by bodily gestures. We then form *sign language,* such as is used by mutes, and by the Indians, hunters and trappers, over the western part of the Continent of North America.

We may imitate by the movements of the tongue and vocal organs, or more strictly, by the movements of the breath among the vocal organs. We then form *spoken language.*

Sign language is thus made by external gesture; as by the fingers, hands, face, frame. Spoken language is by gesture within the mouth; as by tongue and lips, causing various currents of the breath.*

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* Thus, circular motion would be represented in sign language by holding the finger of one hand for the centre, and drawing the outline of a circle around it with the finger of the other. In spoken language the same idea could be imitated in a Root by a guttural consonant indicating the centre, and the liquid R (strictly the breath forming the sound of R) imitating the curving motion. We should thus have GR, KR, with the different vowels.

Accordingly we find in English GiRth, GiRd, GiRdle, GaRden, from the Saxon ; ciRcum, ciRcle, from the Latin ; GyRation from the Greek ; the sound of c and g in these words being originally hard. In all of them is the idea of a circular line enclosing a space. We have even the Celtic word caiRn, used in Scotland and Ireland, for a heap of stones in a conical form.

The same idea would be given in correspondent derivatives by such words as *circumference, periphery.*

The sign made by the wandering Indian, the Root GR, or KR, and the correspondent derivatives, would all come back to the same original idea.

The one is so expanded that all men are conscious of the imitation. The other is so minute, that, though felt by instinct in all men, it escapes the first cursory observation.

In the course of ages words change. But this instinct (developed in cultivated races) keeps the change from proceeding so far as to allow words unsuitable to ideas.

635. The original motions thus imitated are but few in number. They are about the same with those which we have seen under Prepositions and Prefixes.

As a general approximation, we may say that by about twenty primary motions, we can form about three hundred Roots; from these about four thousand Stem-Words, and from these a language sufficient for all human purposes, containing more than eighty thousand words.

636. The law for the formation of language being now understood, practice should follow.

Examples have been multiplied beyond what is needful for illustration so as to furnish materials for exercises.

The first exercise consists in *defining* various Stem-Words by means of one Root.

For this exercise there must be *given*—1. The meaning of the Root (if possible in a single word)—2. The accepted and common meaning of each Stem-Word. That which is to be *made* is the definition. The accepted meaning is to be drawn from the sense of the Root in a verbal definition.

This exercise promotes a fourth part of the twelfth attainment.

DIRECTIONS.

1. Above, write the Root, the classes of its constituent letters, and its sense, in one line; with the equivalent letters of the same class in a second and third line.

2. Below, write in columns the Stem-Words, with their accepted meanings, placing together those which come from the same family.

3. Draw out by each Stem-Word a brief definition, which will include the sense of the Root.

EXAMPLE.

For an example a new Root will be taken.

It is one made by the union of a Labial with a Dental, called a Labio-Dental.

It may be represented without a vowel by any Labial with any Dental, as Pd, Bd, etc.; with a vowel, by the most open vowel, as PAD.

The primary general idea is, TO PUT.

The primary specific idea is, TO PUT TO.

The primary contrasted idea, expressed usually by a change in the vowel, is, TO PUT FROM.

✓PD or PAD = Labial + Dental = 1. To PUT—2. TO PUT TO.

CONSTI- { 1. Labials P, B, M, F, V, W,   } "   "
TUENTS* { 2. Dentals T, D, N, S, Z, TH, Th, }

LATIN STEM-WORDS.

STEM.	MEANING.	VERBAL DEFINITION.
1. PONO, POSITUM,	to *put*, to place,	= simple idea of the Root.
2. PETO, PETITUM,	to *seek*,	= to *put* the will on anything; (mental sense.)
3. PUTO, PUTATUM,	to *think*,	= to *put* the mind on an object; (mental sense.)
4. VIDEO, VISUM,	to *see*,	= to *put* a look on an object; (bodily sense.)
5. POTO, POTATUM,	to *drink*,	= to *put* fluid in; (bodily sense.)
6. PATIOR, PASSUM,	to *suffer*,	= having things *put* on; (mental sense.)
7. FIDES,	*faith*,	= *putting* forth assent; (mental sense.)
8. FEDUS,	a *league*,	= parties *put* together; (social sense.)
9. VAS,	a *vessel*,	= a place for *put*ting in; (social sense.)
10. PES, PEDIS,	a *foot*,	= what is *put* forth, or on; (bodily sense.)
11. FODIO, FOSSUM,	to *dig*,	= to *put* a hole in the ground; (bodily sense.)

GREEK STEM-WORDS.

1. PHYSIS (φυσις),	*nature*,	= *putting* forth of being; (physical sense.)

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* These constituents show that any consonant in the first line united to any consonant in the second line, *may* form a Stem-Word, whose primary sense is *to put*. It is not certain before examination that all such words will have been made in the languages.

2. Photos (φως, φωτος),   *light,* = a *putting* forth of beams; (physical sense.)

3. Phyton (φυτον),   a *plant,* = *putting* forth growth; (physical sense.)

4. Phone (φωνη),   a *sound,* = *putting* forth voice; (bodily sense.)

5. Pathos (παθος),   *feeling,* = sense of things *put* on; (bodily sense.) [See L. *patior.*]

6. Pino (πινω),   to *drink,* = to *put* fluids in; (bodily sense. [See L. *poto.*]

7. Pous(πους, ποδος),   *foot,*   = what is *put* forth, or on; (bodily sense.) [See L *pes.*]

Native Stem-Words.

1. Put; motion *from—to ;* = sense of Root, as Latin *Pono ;* (general.)

2. Bud,   = to *put* forth growth; (physical sense.) [See G. *Phyton.*]

3. Bid,   = to *put* forth will in word; (mental sense.) (See L. *Peto).*

4. Pout,   = to *put* forth lips; (bodily sense.)

5. Bind,   = to *put* close together.   "

6. Food, Fodder,   = what is *put* in, or to; (bodily sense) [See L. *Poto.*]

7. Pot,   = place for *putting* in; (bodily sense.) [See L. *Vas.*]

*8. Foot,   = what is *put* forth, or on; (bodily sense.) [See L. *Pes,* G. *Pous.*]

9. Pain,   = sense of things *put* on; (bodily sense.) [See L. *Patior,* G. *Pathos.*]

†10. Beat,   = to *put* blows on; (bodily sense.)

11. Bathe,   = to *put* into a fluid; (bodily sense.)

12. Wed,   = to *put* together, to join; (social sense.) [See L. *Fœdus.*]

13. Butt,   = a place for *putting* the arrow.

‡14. Pit,   = a space *putting* into the ground. [See L. *Fodio.*]

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* Fetter, an old compound = foot-ring.

† The Hindoo pata, means to *kill ;* the Latin venenum, *poison ;* the English bane, *poison ;* the Greek pheno (φενω), to *kill.* The radical syllables in all these words have the same class of consonants, a Labial and a Dental. The common idea is to *take life by a stroke.*

‡ Compare *pit* with Latin *fodio, fossum,* whence in English *fosse* and *fossil,* with the derivatives of the Latin.

SECOND EXAMPLE.

For a second example, the *contrasted* meaning will now be taken. The learner will thus be introduced to other important Stem-Words.

√PD or PAD = Labial + Dental = 1. To put—3. To put from.

CONSTI- { 1. Labials P, B, M, F, V, W,   "   "
TUENTS: { 2. Dentals T, D, N, S, Z, TH, Th, } *Separation; Disappearance; Expansion.*

LATIN STEM-WORDS.

	STEM.	MEANING.	DEFINITION.
1.	PATEO, (Intrans.)	to *be open,*	= *put* abroad.
2.	PANDEO, (Trans.)	to *open,*	= to *put* abroad.
3.	VIDUO,*	to *part, deprive of,*	= to *put* apart.
4.	VANUS,†	*vain,*	= the substance *put* away.
5.	VENIA,	*pardon,*	= punishment *put* away
6.	FATUUS,	*foolish,*	= sense *put* away.
7.	FINIO,	to *end,*	= to *put* a thing away.
8.	FINIS,	*the end,* (from Verb *finio.*)	
9.	PUTO,	to *lop,*	= to *put* something off.
10.	FUNDO, FUSUM,	to *pour,*	= to *put* fluids out.

GREEK STEM-WORDS.

1. PETAO (πεταω),   to *expand,* (L. *pateo.*) = to *put* abroad.
2. PETALON (πεταλον), *a leaf,* (from Verb *petao;* a leaf is *expanded.*)
3. PATEO‡ (πατεω),   to *walk about,*   = motion *put* forth abroad.

NATIVE STEM-WORDS.

PATH, WIDE, WASTE, WANT, WANE, WIDOW, FAINT, WENT, BAN, are all connected with the ideas of expansion, separation, decline, disappearance; with the motion of *putting out* or *away.* Thus, BAN is, originally, an edict of separation, (like Greek *Anathema.*)

Such is the first exercise.

637. The second exercise consists in writing out merely the Stem-Words derived from one Root, and defining the Stem-Word orally.

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* The same idea is in the English words *wide, widow,* and in others from the Gothic family.

† The same idea is in the English words *wane, want.*

‡ This is like the English word *path;* a line for motion abroad.

In this exercise nothing is *given* but the Root, and its sense. The pupil has learned the Stem-Words by the previous exercise, and now draws the list and meaning from his memory.

DIRECTIONS.

Above, write (as in the last example) the Root, its constituents, sense, and equivalents.

Below, prepare a vertical column for each language to which the Stem-Words are to be referred. Over these draw a horizontal line, with a break for distinguishing the Classic from the Gothic family. Mark each column with the first letter of its language. Place in the columns the Stem-Words only, without their meanings.

Then define and explain the table orally.

No example is needed. The same process will also be required in the exercises under the next chapter.

638. The third exercise is the analysis of words given from the dictionary.

DIRECTIONS.

Divide the word so as to indicate the Radical Syllable, the Prefixes and Suffixes. Give the meaning of each. Then define the whole word according to the method previously given.

Example: The word to be analyzed is *incompressibility.* The Radical Syllable is *press.* The Prefixes are *in* and *con,* meaning *not* and *together.* The Suffixes are in the syllables, *bil* and *ty.* They show it to be a Second Noun of the Thing formed from the Adjective, in, *ble.* The inserted vowels are euphonic (631–3).

Hence, by verbal definition,

Incompressibility = *state of being* incompressible.

Incompressible = *not capable of being* pressed *together.*

SEC. 6.—ROOTS AS THE SOURCES OF DERIVATIVES AND COMPOUNDS.

639. We have gone from Compounds to Derivatives, with Suffixes; thence to those with Prefixes; thence to Stem-Words; and finally to Roots.

It was said that after this method had explained Composition and Derivation, we might reverse the process; (Sec. 596, Method.)

This is now to be done.

640. *The following exercise combines in one the previous exercises under the Composition and Derivation of words. It is for the twelfth attainment.*

It consists in passing from a Root to all words, and parts of words, in English which are formed from it.

DIRECTIONS.

1. Take any Root and write the Stem-Words from it.   Be ready to define.

EXAMPLE.

$\sqrt{}$ PD or PAD $=$ Lab. $+$ Dent. $=$ *Gen.* To PUT; *Spec.* $\begin{cases} 1. \text{ To PUT TO.} \\ 2. \text{ To PUT FROM.} \end{cases}$

CONSTI- $\begin{cases} 1. \text{ Labials P, B, M, F, V, W.} \\ 2. \text{ Dentals T, D, N, S, Z, TH, Th.} \end{cases}$
TUENTS:

CLASSIC FAMILY.		GOTHIC FAMILY.
L.	*G.*	*E.*
Pono,	Physis,	Put.
Peto,	Photos,	Bid.
Puto,	Phyton,	Bud.
Video,	Phone,	Bind.
Patior,	Pathos,	Pain.
etc.,	etc.,	etc.

2. Select any one of these Stem-Words, and from it form its Branch-Words, by Prefixes.

For example, Select *Pono*, and combine it with all the Latin Prefixes which it can receive, *ad, ante, con, circum, etc.*, according to the rules given.

3. Select any one of these Branch-Words, and from it form the correspondent Derivatives by means of Suffixes.

e. g. : The Branch Word may be *compose.*   From this Verb form the correspondent Nouns of the Person and Thing, the Adjectives, the Adverbs, with the second Nouns of the Thing, drawn from them.

Include Derivatives made from the Stem-Word without a Prefix; as, *Position, Positive, Positively, Positiveness.*

4. Form Compounds.

Suppose, for example, the Stem-Word to be *Photos.*   It forms the compound word *Photography*, where one part of the compound means *light*, and the other to *write* or *trace.*   So, the English *Band*, from the Stem-Word, *Bind*, has compounds, as seen in *Wrist-band, Husband*, and other words.

A few important Derivatives and Compounds will be enumerated. They are such as will be formed by the exercise previously given.

1. LATIN.

PONO; *po*sition, com*pose*, de*pose*, dis*pose*, re*pose*.
PETO; *pet*ition, ap*pet*ite, com*pet*ition, re*pet*ition.
PUTO; com*pute*, dis*pute*, im*pute*, re*put*ation.
VIDEO; *vis*ion, *vis*it, *vis*or, ad*vise*, e*vid*ence, pro*vid*ent.
POTO; *pot*ation, *pot*able, com*pot*ation, *pot*ulent.
PATIOR; *pas*sion, *pas*sive, com*pas*sion, im*pas*sibility.
FIDES; *faith*, *fid*elity, *fid*uciary, con*fide*, in*fid*el.
FEDUS; *fed*eral, *fed*erative, con*fed*erate, con*fed*eration.

2. GREEK.

PHYSIS; *phys*iological, *phys*iology, meta*phys*ics.
PHOTOS; *phot*ography, *phot*onomics, *phos*phorus, *phot*ometer.
PHYTON; *phyt*ology, zoö*phyte*, *phyt*ography, *phyt*olite.
PHON-E; *phon*ology, *phon*ics, eu*phon*y, sym*phon*y.
PATHOS; *path*etic, a*path*y, sym*path*y, anti*path*y.
PINO; sym*pos*ium, sym*pos*iac.

By inspection, the Radical Syllables in these words are seen to contain the constituents of the Root—a Labial and a Dental. The primitive idea of *putting* enters into them all.

From the Stem-Words, with the contrasted idea, the following Derivatives and Compounds will appear:

3. LATIN.

PATEO; *pat*ent, *pat*entee, *pat*efaction, *pat*ent-right.
PANDEO; ex*pand*, ex*pan*sion, ex*pan*sive, ex*pan*sible.
VIDUO; a*void*, *void*, di*vide*, *vid*ual, *vid*uage.
VANUS; *vain*, *van*ity, *vaunt*, *van*ish, e*van*escent.
VENIA; *ven*ial, *ven*ialness, *ven*ially.
FATUUS; *fat*uity, in*fat*uated, in*fat*uation.
FINIO, FINIS; *fin*al, *fin*ish, *fin*ite, in*fin*ite, de*fin*ition.
PUTO (to lop); am*put*ate, am*put*ation.
FUNDO; *fus*ion, af*fus*ion, con*fus*ion, dif*fus*ion.

4. GREEK.

PATEO; *pat*rol, peri*pat*etic, peri*pat*eticism.
PETALON; a*pet*alous, bi*pet*alous, tri*pet*alous.

5. From native Stems, *path*-way, *faint*ness, *faint*-hearted, *wide*-rolling *wast*eful, *wan*ing, *wido*whood, *ban*ish, *ban*ishment, contra*band*.

By inspection, the Radical Syllables in all these words are seen to contain, for *sound*, the same constituents—a Labial plus a Dental; and for *sense*, the idea of putting abroad, or away.

641. In this process for forming the words of the language, we see sense and sound passing by a uniform process from Roots to Stem-Words, and from these to all Derivative and Compound Words; (562 page 227.)

The same method can be applied to other Roots, and thus the whole forest of the language be produced.

It is enough for education to teach the method. Its endless applications, learners can make for themselves by the constant use of good dictionaries.

Whoever will study his own language in this way, can acquire the words of foreign languages with facility.

In Greek, Latin, and German, he will find: 1. Kindred Stem-Words drawn from the same Roots and primary motions, by the same method; 2. Suffixes under the same classes—Verbs, Nouns, Adjectives Adverbs; 3. Prefixes and Prepositions, reducible to the same heads of motion; 4. Compounds of the same combinations.

He can follow all these into the branches of the Latin family, Italian, Spanish, French; everywhere meeting the same elements, and finding formations following the same method.

The same is true if he pass in the Gothic family, from the German, into the Scandinavian branches, the Danish and Swedish.

He may thus learn a number of languages in the time usually given to one. Each one acquired by a right method, will be half the acquisition of the other.

Apart from such attainments, he will find immense assistance in the sciences; he will understand technical terms.

This subject also furnishes one of the exercises in composition.*

642. From the form of the word, we now pass to its signification.

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* The Derivation and Composition of Words, with Verbal Definitions, from lists given for exercise.

CHAPTER VI.

SIGNIFICATION.*

643. The meanings of the words of a language are explained in its dictionaries, and may be stated in a Verbal or Logical Definition.

644. A Verbal Definition is one drawn from the *form* of the *word;* a Logical Definition is one drawn from the *class* to which belongs the *thing defined.*

Thus, in the following examples, the first definition is Verbal, the second and third are Logical:

UNHEARD, not heard.

EAGLE, a bird of prey.

SQUARE, a plane figure bounded by four straight lines, all equal, and forming four right angles.

645. For distinction, the word SENSE will be used for explanations given by Verbal Definitions; SIGNIFICATION, for those by Logical Definitions; MEANING, for both.

646. Significations are, accordingly, the meanings of words as given by Logical Definitions.

Verbal Definitions were treated of in the last chapter. The present regards Significations.

The subject is designed to promote the following attainment:

The thirteenth attainment in language consists in ability : (1.) *To define words logically ;* (2.) *To classify their significations ;* (3.) *To command them readily.*

The deficiencies to be obviated are, vagueness in the conception of the meaning of words; difficulty in finding expressions for ideas.

SEC. 1.—DEFINITIONS.

647. The materials for a Logical definition are furnished by a previous classification.

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* For this subject, the reader is supposed to have, for reference and use, both an Alphabetical Dictionary, and a Dictionary of Categories, such as " Roget's Thesaurus of English Words and Phrases." (460.)

648. Cassification is arrangement in classes, proceeding by subdivisions from a class more general, to one less general.

It may be compared to the arrangement of books in a Library.

649. The subdivisions are made by expressing the *differences* between class and class.

Thus, we would distinguish books by the distinctions or differences of Literary, Scientific, Historical, and others.

650. *Names* are given to the divisions produced by these distinctions.

Thus, we would give the names Literature, Science, History, to some divisions of the Library.

651. The parts of a classification are, thus, DIFFERENCES and NAMES. The Differences are usually, when practicable, in the form of Adjectives; the Names, of Nouns.

Ex.: Difference, *Historical;* Name, *History.*

652. A Logical Definition for any *name* in a classification, is made by combining together, in a correct sentence, the *name* of the class to which it belongs, together with the intervening differences.

Examples will be found under practice.

653. A definition is *complete* when it uses all the differences; *incomplete,* when a part of them; *strict,* when it follows the order of the classification; *loose,* when it deviates; *popular,* when it inserts other words for easy apprehension; *scientific,* when it does not. In any of these forms it may be called Logical, in distinction from Etymological.

Examples belong to practice.

654. As with a classification, given, we can form a definition, so from a definition, given, we can reconstruct a classification.

For examples, see

DIRECTIONS FOR PRACTICE.

655. (1.) Form vertical columns, marked successively, N., for name, and D., for difference, with the natural numbers applied to each, in order. Place the most general name and difference farthest on the left, where the number of each is one, the next and less general, under the number two, and continuously, in the same manner, so far as the classification is to be carried. If the language do not furnish any difference or name, place a mark of interrogation.

(2.) To form definitions, combine together in a grammatical sentence, the NAME of the class to which it belongs, together with the intervening differences. (11.)

EXAMPLE.

$N.^1$	$D.^1$	$N.^2$	$D.^2$	$N.^3$
SPACE, (of land,)	Surrounded by water,	?	Largest, Smaller,	CONTINENT. ISLAND.
SPACE, (of water,)	Surrounded by land.	?	Largest, Smaller,	OCEAN. LAKE.
TIME, (expressed)	Verbally, (by verb,)	TENSE,	Declaring completed Action,	PERFECT TENSES.
QUANTITY,	Continuous,	MAGNITUDE,	Having length only, / Having length and breath,	LINE. / SURFACE.
HABIT,	Good,	VIRTUE,	Giving what is due, / Bearing what is hard,	JUSTICE, / PATIENCE.
	Bad,	VICE,	Mental,	INDOLENCE.

Definitions can now be made for the words in the columns of names.

1. Form an incomplete definition by merely giving the highest class; as, An Island is a SPACE of Land; Tense is TIME expressed; A Line is QUANTITY; Justice is a HABIT.

2. Give a more full definition by adding the differences; as, An Island is a Space of Land surrounded by water, and smaller than a Continent; Tense is Time expressed by a Verb; A Line is Quantity, continuous, having length only; Justice is a good Habit, giving what is due.

3. Give a less general definition by using but a single difference; as, a Perfect Tense is one (or a Tense) *declaring completed Action.*; a Line is *magnitude, having length only;* Justice is a *Virtue, giving what is due;* Patience is a *Virtue, bearing what is hard;* Indolence is a *Mental Vice.*

Grammatical Substitutes may be employed; as, *extent* for *space.* Words may be inserted to assist the clearness of the definitions. Words of exception, as *usually, generally,* may be inserted in loose definitions. The more general difference may be put *after* the less general, instead of before it.

By this method, definitions can be formed from a given classification.

(3.) To restore a classification (654) from a definition given, have a number of vertical columns, marked and numbered as before. Taking the given definition, divide it into its parts, and give the parts correspondent marks. Then place the most general name of the definition in the first column of names, and the subsequent differences in the column of differences.

Example.

Definition: A line is quantity continuous, having length only.

$$N.^1 \qquad\qquad D.^1 \qquad\qquad N.^2 \qquad\qquad D.^2 \qquad\qquad\qquad N.^3$$

Classif.: | Quantity, | Continuous, | ? | Having length only, | Line.

656. Such is the course for acquiring one part of the thirteenth attainment.

Exercises in written compositions, drawn from this subject, are the following:

1. Divide subjects.

(*a.*) Begin with common things. Let the pupil be required to write the *parts* of familiar objects, as of a *house, ship, tree, gun.*

(*b.*) Next, let him give the divisions of any subject of study which he has mastered, and from the divisions construct definitions of his own, with remarks. Inversely, from definitions learned in those subjects, let him construct tables of classification, and write remarks.

(*c.*) Proceeding to less familiar subjects, let the outlines of the division of a subject be given, from which he may construct a table of classification, and form divisions, with remarks.

2. Expand or contract style.

(*a.*) To expand a proposition, substitute the definition for the word; to contract, substitute the word for the definition;* as,

Contracted, " He was patient;" expanded, " However hard were circumstances, he never failed to bear them calmly."

(*b.*) To expand, substitute the parts for the whole, both in the subject and predicate of the proposition; to contract, put the whole for the parts.

"The army is in good discipline." To expand this, enumerate the divsions of the *army*, and the parts of good *discipline.*

" Virtues are honored." To expand this even to the extent of a full written composition, enumerate, from the subject, the different *virtues*, and from the predicate, the *honors* bestowed.

3. Make style vivid.

To animate the expression, substitute a part for the whole, or a particular for a general term; to subdue the expression, do the reverse.

" Forty *guns* were on an eminence." " Forty *black muzzles* yawned on the crest of a hill before them." "Ten thousand men, of the *infantry*, were sent." "Ten thousand *bayonets* crossed the mountain."

The muzzle is a *part* of the gun; the bayonet, of the arms.

Obs. These exercises prepare for understanding and using the figures

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* Aristotle, Rhet., book iii, c 6, 1.

of language, called *Pleonasm, Ellipsis, Synecdoche, Metonymy, Distributio,* to be explained in their place.

SEC. 2.—PRINCIPLES OF FORMATION.

657. The principles of signification shown by definitions can be extended to all the words of the language.

658. The signification of a word presents an answer to the question "What?" when applied to that word.

Example: What is a rose? A *flower. What* is a triangle? A *figure. What* is a maple? A *tree. What* is an eagle? A *bird.*

659. The natural effect of the same question, when applied to the principal word in the answer itself, is to make a second answer whose leading word is *more* general. When it is applied to the principal word in the second answer, the effect is to produce in the third answer a word *more general still.* This goes on continuously till the *most* general term is reached which the language can furnish. There the questions must stop, since the answers can no more be given by the language.*

e. g.: What is a flower *?* It is part of a *plant. What* is a plant? One kind of organized *matter. What* is matter? Bodily *substance.*

What is figure? *Magnitude* enclosed. *What* is magnitude? *Quantity.*

What is a tree? A *plant. What* is a plant? One kind of organized *matter. What* is matter? Bodily *substance.*

In like manner we could pass from *eagle* to *bird ;* from *bird* to *animal ;* from *animal* to *matter* (organized); and from that to the same final and general word, *Substance.*

660. From this fact, witnessed in common experience, we see that

(1.) The meanings of words are some more, and some less general :

(2.) The more general words form *classes,* under which, by common consent, we place the meanings which are less general.

Ex.: "Flower" is more general than "rose." In the ordinary use of language we speak of roses as in the class of flowers.

Such are the principles of formation for the significations of words. The same principles are shown by the process of definition.

661. A more general term in any class is called an UPPER CLASS-WORD ; a less general term included under it, is called a LOWER CLASS-WORD.†

Ex.: "Bird" is the upper class-word ; "Eagle" the lower.

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* Plato.

† These terms are more convenient than *genus* and *species.*

Sec. 3.—Sources of Formation.

662. The more general term in any class is the *source* for the significations of less general terms included under it.

The *most* general term in any class is the *source* for the significations of all the words of that class.

Hence, the rule ; upper class-words are *sources* of signification to lower class-words.

Proof of this is found in the fact that men, in explanations and definitions, refer their words to the classes to which, by common consent, they belong. By nature, they explain a particular by a general term, and one less general, by one more general; as, *oak* by *tree; tree* by *plant; square* by *plane figure; figure* by *magnitude; magnitude* by *quantity;* a *man* by his *class.*

Strict and scientific definitions merely present with accuracy a process which all men perform by their nature more or less accurately, and without which they could not use language as they now do. It is the process of explaining by a class. (2 and note; 11, 3.)

As for letters written, the source is in sounds spoken, and for sounds, the breath ; as for derived and compound words, the source is in primitives; so,

For the significations of words, their sources are in the meanings which are most general.

663. It is found by observation that the significations of words, as given in dictionaries, are reducible to a definite and small number of these most general classes.

They are named in the next section.

Sec. 4.—Words under Categories.

664. Categories are the most general heads to which the meanings of the words of a language can be reduced, and by which those words can receive logical definition.

The term Category is from a Greek word whose primitive sense is *to collect together,* (or more strictly, by the force of *cata,*) to *collect underneath.* A Category *collects under* it many subordinate meanings and words.

665. The Categories are, in number, ten. They are Substance, Quantity, Relation, Quality, Place, Time, Position, Possession, Action, Passion.

Under the first head, will belong Nouns expressing things and persons. *Man, animal, plant, stone,* belong to SUBSTANCE.

The other nine are attributes.

EXERCISE IN CATEGORICAL PARSING.

666. Take sentences as for Syntactical Parsing. Refer each word, not as before to a class which shows its *use* in a sentence, but to its *head of meaning,* (*i. e.* its Category,) *apart from the sentence.*

Ex.: "God made man upright." The first word belongs to SUBSTANCE, the second to ACTION, the third to SUBSTANCE, the fourth to QUALITY.

Such an exercise will draw a line of distinction between two subjects, the confounding of which has made the confusion complained of in Grammar, viz., the sense of words apart from a sentence, and the offices of words in a sentence.

To assist the process, observe that the parts of speech will aid in determining the Category of a word. Verbs will belong to ACTION or PASSION; nouns of persons and things, to SUBSTANCE; many adjectives and adverbs, to QUALITY; some adverbs, to TIME and PLACE. (170, 273.)

This practice promotes one part of the thirteenth attainment.

The word *class* will be frequently used for Category.

SEC. 5.—SUBDIVISIONS OF WORDS UNDER CATEGORIES.

667. Each Category is divided and subdivided into parts less and less general, so as to form heads to which words of similar meaning may be referred.

The process is like that of classification.

Thus, by proper differences, QUANTITY may be divided into *multitude* and *magnitude; magnitude* into *length, breadth* and *volume.*

668. There may be different modes of dividing the same Category, as there may be different methods for classifying the books of a library. All that is necessary is, that there be *some* accepted division, furnishing heads by which definitions can be made, and to which synonymous words can be referred.

669. Words of kindred meaning with each head of the classification are then placed under it, forming groups of synonyms.

e. g.: Under the head of LENGTH will stand; as Nouns, *longitude, elongation, prolongation, production, stretching, tensure,* with many more; as Verbs, to *be long,* to *lengthen,* to *extend, elongate, protract,* with others; as Adjectives, *long, outstretched, lengthened, produced, etc.*; as Adverbs, *lengthwise, longitudinally, endlong, fore and aft, etc.* All these come under the general meaning of Length.

670. Synonyms are words belonging to the same Category and Head-word, whose common meaning is the same.

Examples : The words just given:

671. A collection of synonyms forms a group. In this group, one is selected to represent the rest as a HEAD-WORD to the class. Thus, in the example, *Length* is a head-word representing all the synonyms, as *longi-tude, elongation,* and the others, with their derived Verbs, Adjectives, and Adverbs.

672. When words are arranged under these heads it is found that some categories contain words of *opposed* meaning, while others do not.

673. Words of opposed meaning are called OPPOSITES. They exist in pairs. Both terms in the pair belong to the same Category.

OPPOSITES, or words of opposed meaning, in one class, are of four kinds; CONTRARIES, CONTRADICTORIES, PRIVATIVES. RELATIVES.

674. CONTRARIES are Opposites* whose meanings are *contrasted.*

Ex.: Love and *Aversion, Pleasure* and *pain,* are contrary words in the category of PASSION; *Attraction* and *Repulsion,* in that of ACTION; *Good* and *Evil,* in that of QUALITY.†

Of Contraries, one is *Positive,* one *Negative.*

ACTION, PASSION, QUALITY, are among the Categories that furnish Contraries. SUBSTANCE does not. (273.)

675. CONTRADICTORIES, are Opposites whose meanings are made *con-tradictory,* by one of the pair attaching a negative particle to the other; as,

Possible, IMpossible ; *careful,* careLESS; *righteous,* UNrighteous; *execution,* NONexecution; *chromatic,* Achromatic.

The negative particle may be a Prefix or Suffix. It may be from the Gothic or Classic family. It may even stand separately, as *possible,* NOT *possible.*

Of the pair one is *Assertive ;* one, *Contradictory.*

676. RELATIVES are Opposites whose meanings are *related,* so that one implies the existence of the other; as,

Husband, Wife; Master, Servant; Father, Child.

If one be a wife, she has a husband. If a man be a servant, he has a master.

The two words of the pair are *correlatives;* that where the relation begins, *relative;* that where it ends, *co-relative.*

The words *father* and *child* are together *correlatives;* the first, the relative; the second, the co-relative.

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* Words of *opposed* meaning in the same class.

† Contraries, as may be seen, are words of the same class whose differences (677) are the greatest which are possible under that class.

Relatives *may* include more than a pair, though generally they may be reduced to two. Thus, the word *middle* implies *beginning* and *end.* Yet these three terms may be reduced to two, viz., *mean* for the first, and *extremes* for the other two.

Relatives are often made by the terminations *ive* and *ble;* as, corrupt-*ive,* corrupti*ble.*

677. PRIVATIVES are Opposites whose meanings express, the one, *privation,* the other, correspondent *possession;* as,

Hearing, Deafness; Sight, Blindness; Speech, Dumbness; Sensibility, Numbness.

Of the terms, one is *Privative,* one *Possessive.*

Sight and *Blindness* are opposed as Privatives; *Seeing* and *Sightless,* as Contradictories; *Vision* and *Visible,* as Relatives.

Such are opposed meanings.

678. Some Categories contain words that express *degree,* while others do not. (273.)

Words expressing degree are called *Gradations,* (or Grade-Words.)

GRADATIONS are words of the same class or category, expressing *more* or *less, most or least.* They resemble the degrees of comparison. (269–271.)

They are found under QUALITY, ACTION, PASSION.

Ex.: Warm, hot; cool, cold; walk, run; dislike, detest; pain, agony; pleasure, rapture.

Such are graduated meanings.

679. There are words, each of which has more than one meaning. They are called *equivocal,* or *ambiguous.**

If an equivocal word do *not* necessarily mislead the mind in statement or reasoning, it may be called a *manifold;* and if it do, an *indefinite.*

Manifolds and indefinites are thus divisions of equivocals.

An EQUIVOCAL WORD is one of *various meanings,* which belong to different Categories, or to different heads in the same category. Its meanings are dispersed through various places in the classification.

In the strict use of language, as in reasoning, each of those meanings is to be referred to its class, and to its number and place in the class. It is then to be treated as if represented by a separate word. This is specially needed with indefinites.

Thus the word *clear* has more than twelve meanings. Among them

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* The term *equivocal* is to be preferred to *ambiguous. Equivocal* is more strictly applied to the single word, than to the whole expression, including the sentence. It can be used, also, as a substantive, and in that use take the plural. It admits correspondent derivatives. The term, *ambiguous,* has not these advantages.

are (1) *transparent*; (2) *empty*; (3) *simple*, (as opposed to *double* and *multiple*.) The first meaning belongs to one head under QUALITY; the second to SPACE; the third to QUANTITY.

680. When the words of a language are so classified, the assistance afforded against the usual faults in reasoning, writing, and speaking, is immense.

That which so classifies them is a Dictionary of Categories.*

SEC. 6.—DICTIONARIES CLASSIFYING BY SIGNIFICATIONS.

681. A dictionary which is *alphabetical*, arranges words by their initial letters; *terminational*, by their terminating letters; *etymological*, by their Roots, or Stems.

A Dictionary of Categories is one which arranges words according to their significations.

" Roget's Thesaurus of English Words and Phrases," though defective in its present arrangement, is an example of such a word-book, Bishop Wilkins' "Essay," London, 1688, has a better arrangement, but an insufficient collection of words.

682. The following explanations suppose such a dictionary referred to in each step of the explanation.

It has three parts.

1. The first part is the system of classification under the Categories.

In this authors vary, as men would do in any classification or arrangement.

The classification is made by the process seen under definitions, viz., by differences and names. (679.)

If this part be well made, it presents ample materials for exercises in definitions. (683.)

The names of the classification form Head-Words in the form of Nouns, under which, in the second part, Synonyms are to be grouped.

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* Such an one should be formed for every language in Europe. If each were made after the same plan, telegraphic messages could be sent from one country to another without obstruction from difference of language. The numbers attached to each head would represent the same meaning everywhere.

Ex.: Under the head of QUANTITY.

$N.^1$	$D.^1$	$N.^2$	Opposite $N.^2$
QUANTITY,	COMPARATIVE,	Greatness,	Smallness.
	CONCRETE,	Whole,	Part.
RELATION,	GENERAL,	Agreement,	Disagreement.
TIME,	RECURRENT,	Frequency,	Infrequency.
SPACE,	LINEAR,	Length,	Shortness.

These heads have, in the dictionary, the numbers which are used for groups of Synonymous Words, in the second part.

2. The second part is the collection (under each Head-Word given by the first part) of Synonymous Words, of the four material parts of speech, (27,)—Nouns, Verbs, Adjectives, Adverbs.

The Head-Word, drawn from the first part, is placed in capitals among the Nouns. All the Synonymous Nouns, (or substantive forms,) given by the language, are placed by that Head-Word.

Then follow the correspondent derivatives, answering to these Nouns, which are Verbs, Adjectives, Adverbs, represented by *V., Adj., Adv.* Phrases equivalent to any of these parts of speech are added. The whole group receives its proper number.

For an example, we may take from the Head-Words, just given, *Agreement, Disagreement,* (which are two contradictories by the negative particle,) under the category, RELATION. We then read:

AGREEMENT, *accord, correspondence, harmony, suitableness, fitness, assimilation, etc.*

V. To AGREE, *accord, correspond, harmonize, suit, fit, assimilate, etc.*

Adj. AGREEING, *accordant, correspondent, harmonious, suitable, fit, assimilated, etc.*

Adv. AGREEABLY, *accordingly, correspondently, harmoniously, suitably, fitly, etc.*

Phr. Just the thing; at home, etc.

DISAGREEMENT, *discord, variance, opposition, interference, clashing, jarring, etc.*

V. To DISAGREE, *vary, oppose, interfere, clash, jar;* to be *discordant, repugnant, incompatible, etc.*

Adj. DISAGREEING, *discordant, at variance, opposed, interfering, clashing, jarring, repugnant, incompatible, incongruous.*

Adv. Discordantly, iucompatibly, repugnantly, incongruously, at variance with, etc.

Phr. Out of keeping, out of tune, etc.

These are but a part of the synonymous expressions furnished by the language under that single head.

Expressions belonging to the heads of *greatness* and *smallness*, will be found to fill nearly two pages of the Word-Book. Under *whole* and *part, frequency* and *infrequency, length* and *shortness,* large numbers will be found.

3. The third part is a collection of the words of the language, alphabetically arranged, with references, by numbers, to the categories to which they belong.

In this list, are the equivocal or ambiguous words. The various meanings of each word, which has more than one, are numbered and referred to their respective categories. An example has already been given under the word *clear.*

Such are the parts of a Dictionary of Categories.

EXERCISES.

683. Suitable exercises teach the use of such a dictionary.

A recapitulation of the heads, to which words belong, by their meanings, is convenient for directing exercises.

684. The meanings of words, as referred to classes, are *subordinated, opposed, graduated, co-ordinated, dispersed.*

1. *Subordinated* meanings form CLASS-WORDS, UPPER and LOWER.

e.g.: *Peter* is a *lower* class-word to *man;* and *man,* to *animal. Animal* is an *upper* class-word to *man* and to *Peter.*

A Category is the highest among upper class-words.

2. *Opposed* meanings form OPPOSITES.

OPPOSITES are Contraries, Contradictories, Relatives, Privatives. (673.)

3. *Graduated* meanings form GRADATIONS, (or Grade-Words.)

4. *Co-ordinated* meanings form SYNONYMOUS WORDS.

5. *Dispersed* meanings form EQUIVOCAL WORDS.

The word may be one, and the meanings many; it is then *equivocal.* The words may be many, with the common meaning one, and are then *synonymous.*

685. Having the vocabulary to give all the equivalent expressions furnished by the language:

1. Unite two Head-Words in a proposition, making one the subject, and one the predicate; as, " *Knowledge* is *Power.*"

(*a.*) Substitute for the subject and predicate, the Synonymous Nouns

of the thing in a series of equivalent propositions; as, *Science* is *Strength*. Add nouns of the person; as, "a teach*er* is a strengthen*er*."

(*b.*) Do the same with the Synonymous Verbs, and give the verbs various grammatical forms, in voice, tense, mood, number, person, and as transitive or intransitive.

Ex.: "He who *instructs, empowers.*"

(*c.*) Express the same propositions by adjectives in all their forms, verbal, participial, capacitating, and with the degrees of comparison; as, "He who is *wise,* is *mighty;*" "the wis*er,* the strong*er.*"

(*d.*) By suitable verbs, introduce the correspondent adverbs, or phrases; as, "He who *learns* well, *grows* well."

(*e.*) These are various forms for one proposition. Of these forms many will be striking and beautiful. Mark the best. They can be remembered, and reserved for use.

II. Now take the Opposites to the subject and predicate, if any exist. Unite the negative to the negative.

(*a.*) Begin with the nouns; as, "*Ignorance* is *weakness.*" Proceed with the equivalent nouns, as before.

(*b.*) Do the same with the correspondent verbs; (*c*) with the adjectives; (*d*) with the adverbs and phrases; (*e*) with the best forms; as, "the mind *untaught* is *disabled.*"

Vary Opposites among themselves, while the same proposition is preserved; as, in other propositions, by

Contraries: "There is no *light* "="There is *darkness.*"
Contradictories: "He is care*less* "="He is not care*ful.*"
Privatives: "He has no *sight* "="He is *blind.*"
Relatives: "I am his *son* "="He is my *father.*"

III. Unite the positive, as subject, to the negative, as predicate, by the particle, *not,* or an equivalent; as, "Wisdom is *not* impotence," =*Knowledge* is *Power.*

Proceed, as before, with the four material parts of speech, and the best forms.

IV. Unite the negative, as subject, to the positive as predicate, by a negative, and proceed as before. For greater variety, the *positions* of subject and predicate may be changed; as, "there is no force in ignorance,"=*Knowledge* is *Power.*

Vary by different prepositions; as, *by, in, through, out, of, etc.*

V. From the selected and best forms, unite two in contrasted (antithetical) expression; as, "*Power* is bestowed by *learning, not* by *ignorance.*"

These exercises promote copiousness in using words.

The five steps just given, present the five processes in stating a proposition, among which the mind, in writing or speaking, has to select. According to the purpose proposed, we *select* the two positives, or the two opposites; or one positive, as the subject; or one negative, as the subject; or we unite both in a sentence whose parts are contrasted.

686. Other exercises can now follow, in *upper* and *lower class-words*, and in *gradations*.

1. In *class-words*.

Having a given subject and predicate, *generalize* the proposition by substituting, for one or both, an upper class-word; *particularize*, by substituting a lower for an upper; as,

Gen.: " Great cities refine and corrupt nations."

Partic.: " Paris refines and corrupts France."

2. In *gradations, or grade-words*.

(*a.*) Having a subject and predicate, in which one admits of words expressing degree, (*a*) write the grade-words separately. Then unite them to the subject or predicate, in such manner, that the strongest shall be last; as, "The day is not only *warm*, but *hot*."

(*b.*) When both subject and predicate admit grade-words, write, as before, the list of each, and then form successive sentences, placing the strongest last. Thus the general expression may be " wrongs are criminal." We divide wrongs and criminality by degrees. Then, we can say, "It is a misdemeanor to put fetters on a citizen of Rome; a crime, to whip him; an atrocity, to kill him."*

This exercise, and that under class-words, can be united together. The general proposition can be put first, the particular propositions will follow in the order of gradations; as,

Gen.: " Offences are punishable."

Partic.: " For misdemeanors there are fines; for theft, imprisonment; for murder, death."

Exercises in grade-words give skill in the use of language. They prepare, also, for using and understanding the figures of climax and gradation; to be explained in their place.

687. In the previous exercises, equivalent words have been found for the Subject in *its own* Category, as well as for the Predicate.

Words may be drawn from *other* categories, and either applied to the

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* For illustration, this is modified from the sentence of Cicero, so often quoted :

"*Facinus est, vincire civem Romanum, scelus verberare, prope parricidium necare, quid dicam in crucem tollere.*

To bind a Roman citizen is a wrong ; to scourge him, a crime ; to murder him, almost parricide ; what shall I call it, to uplift him on the cross !

Subject or Predicate, or put as substitutes for one or the other. They are then said to be taken heterogeneously.

(1.) Taking any given subject (as the *sea*, a *cloud*, a *tree*, or any other), draw from the different categories all the adjectives and epithets which can be applied to that subject.

Thus, the SEA: restless; vast, deep, wide, unfathomable; empurpled, blue, dark; hollow-sounding, ever-sounding, enduring, perpetual; unde-caying, unwrinkled; vast.

Note the category from which each epithet is drawn. Thus, in the example, the first epithet is from ACTION; others are from QUANTITY, QUALITY, TIME, SPACE.

Such words are called Epithets. Skill in using epithets is a necessary accomplishment for good writing. By them, words, heterogeneously taken, are *applied* to subjects.

2. Taking any given subject, as before, find, in the different catego-ries, *resemblances* for it. Then write the comparison with some reason; as, "Knowledge is *like* Light: it dispels darkness."

Comparisons are heterogeneously taken and *applied* to subjects.

3. Remove the mark of comparison in the word like, and use the same propositions as before, or form new ones; as "Knowledge *is* Light."

Words so used are called metaphors, and will be explained in their place.

Metaphors are heterogeneously taken, and used as *substitutes* for sub-jects or predicates.

By the exercises thus far indicated, fluency and facility in the com-mand of language are promoted.

688. Passing now to Ambiguous Words in the third part of the vocab-ulary, and taking any word of several meanings:

(1.) Write the different meanings in a list, and number them. (2.) Re-fer each to its Head-Word in its category and division. Then against each meaning write out (or give orally,) the Synonyms for it, with their opposites, if they exist; as,

SPIRIT.—1. Immateriality; 2. Courage; 3. Meaning.
  Syn. 1. Immateriality; incorporeal, etc.
  Oppos. Matter, body, substance, etc.
   2. Courage, bravery, daring, valor, gallantry, etc.
  Oppos. Cowardice, timidity, etc.
   3. Meaning, sense, signification, import, etc.

Exemplify in sentences these different meanings.

Such use of Ambiguous Words teaches exactness in the use of lan-guage.

It tends to prevent the common fault of using the same word in different senses in the same writing or discussion.

To avoid this fault, discriminate the different meanings of a word: refer each meaning to its place in a class; adhere to one meaning, as if it had a separate word for its expression.

All these exercises conduce to the thirteenth attainment.

689. The uses of the three parts of a Dictionary of Categories can be seen by these exercises.

The first part (if rightly made,) directs to classifications and definitions of the subjects of speech, and thus teaches to use language *orderly*.

The third, to discriminate among the meanings of Ambiguous Words, and thus teaches to use language *exactly*.

The second, to a perception of the various forms of expression for the same idea, and thus teaches to use language *variously* and *copiously*.

Sec. 7.—Synonymy.

690. In any simple sentence,

Synonymous Words can be substituted for a subject; as Ocean, *sea.* Epithets can be applied to a subject; as, *the blue* Ocean. The essential meaning of the Subject is not changed by them. The same is true of the Predicate.

691. Synonymous words, as a general class, are those which have a similar meaning. Those which are synonymous with the Subject or Predicate of a proposition, may be used as substitutes for their equivalents without changing the fundamental sense of the proposition.

692. Synonymous words are divided into Synonyms and Synonymals.

963. Synonyms are words of one common meaning (Synonymous words), belonging to the same Category and Head-Words.

694. Synonymals are synonymous words belonging to different Categories, or different Head-Words in the same Category, and adopting, by transfer, the common meaning of a group of Synonyms. An example is the Metaphor. If we call a *man*, a *fox;* the *sea*, the *earth's eye*, we transfer its meaning from one class of subjects to another.

The word, *Metaphor*, expresses this fact of transfer.

695. The Synonymous words and epithets which can be used with any one subject, are kindred with that subject.

They are the materials of expression, on which the mind turns in speaking of a subject, and from which it makes selection.

696. Kindred words are classified for the use of the writer or speaker, according to their effect on the mind.

They are divided into the *usual* and *unusual.*

697. The *Usual* are terms commonly employed for any given subject; the *Unusual* are terms not commonly employed for the same subject; as, for the Head-Word, POWER, *strength* and *might*, are usual; *potentiality* and *potency* are unusual Synonyms.

With the usual words we are familiar, and they produce no other effect than to make the subject understood; with the unusual. we are *not* familiar, and hence they produce other effects on the understanding, imagination or feelings.

698. Usual words are divided according to their *source*, their *form*, their *sound*, their *shade of meaning.*

1. Their *sources* are in different families of the languages. The principal sources for English words are in the Gothic (through the Saxon), and in the Greco-Latin family. Words from the Saxon may be considered as native; those from other sources, when they have become usual, as foreign words adopted and naturalized.

Thus, for example, with the Head-Word, LIGHT, are the Synonyms from the Gothic, through the Saxon; as, *brightness, sheen, glow, gleam,* with many others.

From the Latin, are *splendor, radiance, lustre, effulgence,* with a long list, to be seen in the vocabulary. Some are Grade-Words, as expressing a greater or less *degree* of light.

The contrary Head-Word is DARKNESS. It has these among many other Synonyms: From the Saxon, *gloom, shade, dimness;* and, from the Latin, *obscurity.*

It is thus seen that Synonyms, grouped around one Head-Word, may come from different *sources.*

2. As to their *form*, Synonyms are Nouns, Verbs, Adjectives, or Adverbs. It is convenient to regard the Noun as primary.

Accordingly, from every Noun among the Synonyms, can be formed the correspondent Verb, Adjective, and Adverb, with the Noun of the Person, and the second Noun of the Thing.

POSITIVE.

N.	V.	Adj.	Adv.
Light,	Enlighten,	Light.	
		Lightsome,	Lightsomely.
Brightness,	Brighten,	Bright,	Brightly.
Radiance,	Irradiate,	Radiant,	Radiantly.

CONTRARY.

Darkness,	Darken,	Dark,	Darkly.

The correspondent derivatives from one Stem Word are called Paronyms.

It will be observed, that the parts of speech selected often determines the force of a word.

Nouns are preferred, by the most accomplished writers, in cases where persons of inferior skill would employ the correspondent Verb, Adjective, or Adverb.

For example, if we should say, "They make a country *solitary*, and then say, it is *peaceful*," we should employ two Adjectives.

Let us now substitute the correspondent nouns, and mark the increase of force:

"They make a *solitude*, and call it *peace*."

This is the form in which Tacitus left the sentence in his History.*

(3.) As to their *sound*, some words, in a group of Synonyms, have a different effect on the ear, from others.

This effect depends on their *length*, or their *letters*.

If two words are equally expressive of an idea, the shorter is to be preferred to the longer, unless there will be repetition. Thus, in choosing between *bright*, and *resplendent*, the former is to be preferred, if, in other respects, equally eligible.

In the letters of Synonymous Words, we consider *Vowels* and *Consonants*.

(*a*.) Words, with long vowels, are suitable to express great objects, actions, and emotions. Long time, wide space, deep feelings, assimilate with long vowel sounds ; as,

"*Nine times* the space that measures day and night."

————"How the Heavens and Earth
Rose out of Chaos."

"*All* in a moment, through the *gloom* were seen
Ten *thousand* banners *rise* into the air,
With *ori*ent colors *waving*."

"Thus, with the *year*,
*Sea*sons *return* ; but not to *me return*
Day, or the sweet approach of *even*."

The orator selects long vowels instinctively, as well as the poet:

"*Three* millions of *p*eople, *armed* in the *holy cause* of Liberty."

(*b*.) *Short* vowel sounds assimilate with the contrary ideas and feelings ; as,

"Thronging helms
Appeared, and *serried* shields, in *thick* arrray,
Of *depth* immeasurable."

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* Tacitus was trained to write well by such exercises as these.

Short vowel sounds are here used to express what is close and crowded.

(*c.*) The *consonants* depend, for their effect, on the *softness* or *strength* of the sounds. There is a *medium* between them.

The *softest sounds* are by the Liquids and Semi-Vowels (as l, r, w, y,); the *strongest*, by the concludents (as k, p, t, ch, g, j,); the medial, by the continuants and nasals (as v, z, ng, m,) or by the combining the soft and strong. The closer the contact (541,) the stronger the sound; the less, the softer.

1. Examples of *soft* consonants (usually with long vowels):

> "And where the river of bliss, through midst of Heav'n
> *Rolls o'er Elysian flowers her amber stream.*"

> "To confirm his words, out flew
> *Millions* of *flaming* swords, *drawn from* the *thighs*
> Of mighty cherubim. The sudden *blaze*
> *Far round illumined* Hell."

> ————"On *golden hinges turning.*"

L, r, m, n, and the sound of z, in, *rolls, o'er, Elysian, flowers, millions, blaze, illumined,* form *soft* sounds.

2. Examples of *strong* consonants:

> ————" *Fierce* with *grasp*ed arms,
> *Clash*ed on their sounding shields, the din of war."

> "With charge to *keep*
> Those *gates* for ever *shut.*"

> "Over head, the dismal *hiss,*
> Of fiery *darts,* in flaming volleys flew.
> And, flying, *vaulted* either *host* with fire.
> So, under fiery *cope,* together *rushed*
> Both *battles* main, with ruinous *assault.*"

> ————"On the hinges *grate*
> *Harsh* thunder."

S, sp, shd, t, ts, st, lt, p, form strong sounds in *fierce, grasped, clashed, gates, shut, hiss, darts, vault, host, cope, rushed, assault.*

3. Example of *medial* consonants, and of middle *sounds,* by intermixture:

> "With these that never fade, the *spirits* elect
> Bind their *resplendent* locks, *inwreathed* with *beams,*
> Now in loose garlands, thick thrown off, the bright
> Pavement, that like a sea of jasper shone,
> *Impurpled* with *celestial* roses, smiled."

The words, *inwreathed, beams, garlands, smiled,* end with the sounds, d, mz, dz; the word, *impurpled,* ends in its three syllables with m, r, ld.

The words, *spirits, resplendent, locks, jasper, celestial,* have the liquids l, and r, intermingled with those of sp, t, k, s, st.

OBS. Some words imitate sounds; as *hiss, buzz, crack.*

(4.) As to their shade of meaning, while Synonymous Words agree in one general meaning, each may express some shade of that meaning.

Thus to *decide,* and to *resolve,* may often be used one for another, where only the general meaning common to them is intended to be expressed.

But there is a distinction in their meaning which we must regard when great precision is demanded.

To decide, is more especially an act of the *judgment; to resolve,* is an act of the will.

699. From Synonyms, classified according to source, form sound and sense; the *selection* must be made for adaptation to the meaning to be conveyed, and the purpose intended.

It belongs to rhetoric to give the rules for this adaptation. For the present, sufficient distinctions are those between compositions in poetry and in prose; between popular and scientific statement; between a composition directed to the understanding, and one to the imagination, or one to the feelings.

700. Unusual words are divided into five classes: *Aliens, Coins, Variations, Epithets, Metaphors.*[*]

1. *Aliens,* or foreign words, are the unusual Synonyms found under the same Head-Word, and drawn from some foreign language. Ex.— *Vitiosity,* for *Badness.*

2. *Coins,* are words coined. They are mostly compounds. They are introduced through poetry or the sciences. Ex.— *Oak-leviathan,* for, *ship.*

3. *Variations,* are words preserving their fundamental letters, but increasing, reducing, or, altering the others; as, "*thorough* the fog," for *through* the fog; *'gan,* for *began; tho',* for *though; adown,* for down.

4. *Epithets,* are words kindred to a subject applied to it from other categories, or heads, than its own. They usually appear in the form of Adjectives, taken from the class of qualities and applied to substances; as the *swift-footed* Achilles; the *hollow-sounding* sea.

5. *Metaphors* are Synonymals, which may be substituted for a subject from other Categories or heads than its own. They are borrowed words. Ex.—Call Achilles a *lion;* Herod, a *fox;* Nero, a *tiger;* Pitt, a *pilot;* Napoleon, an *eagle;* Washington, the country's *father;* the Constitution, a *rock;* Law, an *atmosphere;* Knowledge, *light;* Reason, a *candle;*

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* Arist. : Poetics and Rhetoric.

Athens, the *eye* of *Greece;* Anger, a *storm;* Conquerors, *vultures.* In such cases, the words are borrowed, transferred, and may be substituted; as, "Go ye, and tell *Herod,*"="Go ye, and tell *that fox.*"

Metaphors are of four kinds: 1. From one particular meaning to another. 2. From a particular to a general. 3. From a general to a particular. 4. From analogy.*

Observe that the borrowed word is supposed to be in one class or head, and the word for which it is substituted in another.

(*a.*) They are from a particular to a particular, when the borrowed word is equally special in its own class with that (in its class) for which it is substituted. Ex.—"Hannibal is a *Numidian lion.*" Hannibal is particular in the class of conquerors; and the wild beast named is particular in the class of lions.

(b.) They are from a particular to a general when the borrowed word is more general in its own class, than is that (in its class) for which it is substituted; and (*c.*) from a general to a particular, when the fact is reversed. Ex.—Substitute *wild beast,* for "Numidian lion," in the last example, and the impression is generalized. Substitute *lion,* and it is less general.

(*d.*) Metaphors by analogy are formed by four terms—two from one class, and two from another, with a similar relation between the first two, and the last two. Usually, each pair will present the parts of some division in the class or category.

Ex.—Under the term, LIFE, are two parts; *youth, age;* under that of DAY, *dawn, sunset.* There are, by the parts, four terms: *youth, age, dawn, sunset.* The relations in the pairs are similar. They are proportional, youth being to age, as dawn to sunset. We may substitute one for another, and call,

YOUTH, the *dawn* of life; DAWN, the *youth* of the day. AGE, the *sunset* of life; SUNSET, the *old age* of the day.

For the term, DAY, may be substituted SEASONS, and the first term, with its two parts, be left as before. The four terms are these:

Youth: Age:: Spring: Winter.

The following metaphors then result:

YOUTH, the *spring-time* of life; SPRING, the *youth* of the year. AGE, the *winter* of life; WINTER, the *old age* of the year.

Of these kinds of metaphors, the last has a peculiar value for the writer and speaker.†

Metaphors should be multiplied in exercises. From the mass, selections of the best, for use, should be made with taste and judgment.

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* Arist.: Poetics, Chap. XXI.   † Arist.

701. From the last kind of metaphors, those from analogy, are formed not only Nouns, but Verbs. Ex.—The sun being to his rays, as the sower to the seed, we may say, "The sun *sowed* the earth with rays."* We may say, "He that *built* all things is God," the Architect being to the building as the Creator to the world. Adjectives are also formed; as "the *encamped* energies of the orator."

702. From the last kind of metaphors, also, are formed the most beautiful negative epithets employed by the poet and orator. Ex.—A brave nation=an *unweaponed* army: Heaven=a *house not made with hands;* A Flute=a *stringless* harp; Debates=*bloodless* battles; War=*unspoken* negotiation; Treaties=*tearless* trophies.

These epithets are drawn from the four terms of some analogy, by considering what term belongs to one pair and not to the other, and then using that term as an epithet negatively with the other. Thus, a *debate* is to the *vote*, as a *battle* to the *victory*. Blood belongs to the third and fourth terms, but not to the first and second. The term, blood*less*, is thus suggested for debates, which may be called *bloodless* battles.

703. Unusual words are classified for use and selection, as are those which are usual; according to their *source, form, sound, shade of meaning.*

704. By use and familiarity, metaphors, epithets, and all of the unusual kind may become usual.

705. When writing or speaking on any one subject, synonyms, synonymals, and epithets, the usual and the unusual, form the verbal materials, which may be used in treating of that subject, whether by substitution, as with the metaphor, or by application, as with the epithet. These materials are *kindred* (695) with that subject.† For command of them, written exercises are required.

706. (1.) *Exercises on Words Akin to a Given Subject.*

1. A subject, one of the Head-words in the Dictionary of Categories, is to be selected and given for exercise; as, *Pleasure.*

2. Arrange the words given in the vocabulary as synonymous with pleasure, in four columns, with subdivisions, according to (1.) their source; (2.) their form; (3.) their sound; (4.) their shades of meaning.‡

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* Et lumine conserit arva.—*Lucretius.*
  Et jam prima novo spargebat lumine terras.—*Virgil.*

  Now, Morn, her rosy steps in the eastern clime
  Advancing, *sowed* the earth with orient pearl.—*Milton.*

† They may be called, the *Kin-Words* of that subject.

‡ When the words are too numerous, all should not be written.

Thus, under *source*, there will be together, the words from the Saxon, and, in like manner, those from the Latin, those from the Greek, or other families, each distinguished by the common abbreviations.

3. Make metaphors of the four kinds named, especially those from analogy, and both as Nouns and Verbs (700). Mark those which you deem the best.

4. Form epithets which can be applied to *Pleasure*. Mark those deemed the best.

5. Form the other kinds of unusual words belonging to that subject.

6. Classify the *unusual* words in the same four columns, according to source, form, sound, shade of meaning.

(2.) *For Another and Very Useful Exercise:*

Take any good English author in prose or poetry, and, reading sentence after sentence, classify his words under the same heads.

These exercises prepare for the next attainment.

Sec. 8.—Selection.

707. Words are like the colors used in painting: both are materials for expression. For expression, there must be selection.

The artist must possess his materials before he can use them. He then *selects* from them, and, in selection, *combines* them, for the representation, and the effects, which he proposes.

In like manner, the writer or speaker must be in possession of the words which he *can* employ, before he can select and combine, for his representation and effects, those which he *does* employ.

Hence, in the study of language, those exercises are first in order, which give possession of all forms of expression for one idea. Then must follow principles and exercises, which teach selection and combination.

708. By selection, the expressions used on any subject, or occasion, must be *adapted* to that subject or occasion. He must add this use to the list already given (689.) It is necessary to use language *suitably* and *judiciously*.

The principles, however, belong to Rhetoric (699); the exercises to Grammar.

In the place of principles, reliance must be had on natural good sense, judgment, and taste.

Accordingly,

709. The *fourteenth attainment in language is ability to select words suitably.*

<h2 style="text-align:center">EXERCISE.</h2>

Taking the materials given by the last exercise, form sentences which include the words, and classify them (699) as suitable (1.) to poetry, or prose; (2.) as popular, or scientific; (3.) as plain for the understanding, or obscure; (4.) as imaginative, or impassioned.

OBS. The constant study of good English writers, as models for style, is necessary, in order to guide the selection. Translations from a foreign language also give assistance.

CHAPTER VII.

TERMINATIONS.

710. The terminations of words belong to their **form.**

The subject is placed here, and not under Word-Building, because it prepares directly for the next part of Grammar, which gives directions for the correct *representation* of words, both in *spelling* them, when we write, and *pronouncing* them, when we speak.

711. Words arranged by terminations, are classified according to their *final* letters.

712. The *use* of such an arrangement is, that when words are so classified, they reveal the analogies of the language, and show to inspection the laws of spelling, accent, and pronunciation, as these are fixed by common usage and consent. For all persons, it is valuable; for the mature learner, indispensable.

By analogy, we mean similar forms, under similar circumstances.

713. Words so arranged, form a Terminational Dictionary.* It has been misnamed a Rhyming Dictionary, since it incidentally presents rhymes.

714. Two divisions belong to words arranged by terminations: (1.) that of words that do *not* terminate in a Suffix; (2.) that of words that *do* terminate in a Suffix.

715. The first division, or words not ending in a Suffix, includes Stem-Words, Branch-Words, and Compounds, the final syllable or syllables containing some Stem-Word:

For an example, we may take words ending in the letter E; as,

Eve,	Believe,	Retrieve,
Sleeve,	Disbelieve,	Sieve,
Reeve,	Misbelieve,	League,
Achieve,	Relieve,	Colleague.
Thieve,	Aggrieve,	
Lieve,	Reprieve,	

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* In looking out words in a Terminational Dictionary, we spell from the last letter backward, while in the Alphabetical, we do so from the first letter forward.

Under, E, we may take O,N,E; N,C,E; U,C,E; E,I,V,E; as,

O N E 3 2 1	*O N E* 3 2 1	*E I V E*
Lone,	Mill-stone,	Deceive,
Alone,	Brim-stone,	Undeceive,
Depone,	Corner-stone,	Receive,
Postpone,	Whetstone,	Conceive,
Crone,	Key-stone.	Preconceive,
Drone,		Perceive.
Throne,	*N C E*	
Dethrone,	Ounce,	*U C E*
Enthrone,	Bounce,	Traduce,
Unthrone,	Flounce,	Abduce,
Prone,	Denounce,	Obduce,
Tone,	Renounce,	Subduce,
Atone,	Announce,	Educe,
Intone,	Pronounce,	Deduce
Stone,	Pounce,	Reduce,
Load-stone,	Frounce,	Seduce,
Free-stone,	Trounce,	Induce,
Grindle-stone,	Scarce,	Superinduce,
Mile-stone,	Farce,	Conduce,
Grave-stone,	Fierce,	Produce.
Touch-stone,	Pierce,	
Hail-stone,	Empierce,	
	Transpierce.	

Or, we may consider words ending in Y; as,

Ápathy,	Homœópathy,
Antípathy,	Hydropathy,
Sympathy,	Allópathy.
Idiópathy,	

In the list, we see Stem-Words, as, *Lone;* Branch-Words, as *Dethrone;* Compounds, as, *Hail-stone.* The terminations are all Stem-Words.

716. The second division, or words ending in a Suffix, includes the Correspondent Derivatives* (derived Verbs, Nouns, Adjectives, Adverbs), the final syllable, or syllables, not presenting a Stem-Word, but a grammatical Suffix. Words with a *Desrciptive* Suffix may be included.

For an example, we may take terminations of the second Noun of the Thing, ending in, *ty*, and formed from the Adjective ending in, *ble;* Verbs

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* Paronyms.

in *efy*, and *ify*; The law of accent is seen by inspection, as the eye traverses the list:

Probabílity,	Cálefy,
Improbabílity,	Túmefy,
Placabílity,	Rárefy,
Implacabílity,	Pácify,
Peccabílity,	Specify,
Impeccabílity,	Dulcify,
Applicabílity,	Crucify,
Communicabílity,	Édify,
Incommunicabílity,	Modify,
Malleabílity,	Deify,
Affabílity.	Qualify.*

In the list, the terminations are seen to be Suffixes.

717. *The fifteenth attainment in language consists in ability, to group together readily in the mind, the words of like terminations, and thus to perceive those analogies of the language which direct usage, especially in spelling and pronunciation.*

The deficiency to be obviated is, dependence on practice and usage in single words, for spelling and accent, without any use of principles which apply to whole masses of words of like formation.

Directions.—Group together (1st) Compounds which have the same last word; (2d) Derivatives with the same Suffix. Write them vertically, and mark over them the place of the accent, and under them, by a line, the letters which are the same in the spelling. Then state, by writing, or orally, the place of the accent, counting the syllable, reversely, from the end; and also, the common letters used in the spelling.

Thus, in the examples, all words ending in, *pathy*, which are strictly Compounds, have the accent on the previous syllable, or third from the last; those ending in, *bility*, have the accent on that syllable which is derived from the correspondent Adjective, or the third from the last.

This is commonly called the ante-penultimate.

In the spelling, the Verbs derived from CAPIO, with a prefix, are spelled with the letters, e, i, v, e, the Labial, p, being changed for the Labial, v, and the vowel a, in cap, for ei; that is, a chest vowel for the Head vowel sound of ee, represented by the letters, ei.

For an exercise in composition by dictation, the teacher selects one or more Compounds; Derivatives with Suffixes; or Stem-Words. Having the

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* Analogy would give *Quantify*.

Terminational Dictionary, the pupils write out the words of like endings, with remarks. In this, as in all exercises, the book can be disused, when the memory is furnished.

He excels who gives the list correctly, and states from it most clearly and fully the usage observed in the spelling and accentuation.

One result of this attainment will be found in the next division of Grammar, where we consider the pronunciation and spelling of English words. Another result is, that it gives command of some figures; as, Homoioptoton, and Homoioteleuton, which form similar endings in the members of sentences,

718. Here terminates the second division of Grammar, on the Formation of the Word. The next treats of the Representation of Words.

ENGLISH GRAMMAR.

DIVISION III.

ORTHONOMY.

DIVISION III.

ORTHONOMY.

Transition.

719. THE first and second divisions of Grammar, have treated of Construction: Syntax, of the construction of the sentence; Etymology, of the construction of the word.

The construction of both, is from their *sources.* These sources have been indicated. It has been shown that,

The source for the construction of the simple sentence, is in assertion: the source for the assertion, is in the verb. (29, 30.)

In the word, are its form, and its signification. Form includes syllables, and letters. It has been shown that,

The source of letters is in sounds, and of sounds in the breath. (472, 478.)

The source of the syllables of a word, is in primitive words. (468.)

The source of signification is in general terms, called Categories. (469.)

720. As Grammar deals with the word and sentence, showing how each is to be constructed and expressed, the next subject after Construction, is that of Representation. By representation is meant some approved form of expression, adapting the word or sentence for reception in the mind.

Thus, if we should represent the *sounds* in the word *righteous*, by this form, *riteyus*, it would not be adapted to usage, nor would it tell the Etymology. It would not be received as correct. If we attempted to record the Etymology by spelling it *recht-ous*, we should not represent the sound, and also we should deviate from usage. The form, *righteous*, has been adopted by common consent, as indicating both the derivation and the sound. In that form, the word is adapted, and fitted for communication.

So it is in the sentence. Should a sentence be so spoken, or so written, that its words could not be distinguished from one another, the form of expression would not be adapted for communication; as

Wordsnotdistinguishedarenotunderstood.

721. The essential purpose of language is ready reception of the thought of one person in the mind of another. This is by the senses. The senses principally* employed, are those of sight and hearing, whose organs are the eye and ear. Language in forms intended for the first is written, and for the second, spoken. When the

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* Mutes, in the dark, employ touch. A word or sentence may be communicated by a succession of odors or tastes.

forms of written and spoken language are adapted to this purpose, and are consonant with usage, they are said to be *correct*.

722. Accordingly, the next two divisions of Grammar, treat of the forms of expression for the word and sentence, which are satisfactory to the ears and eyes of men, and through both to the mind.

As Construction was drawn from sources, so is Representation from effects, as well as from sources. By effects are meant, impressions on the mind.

723. METHOD. The representation of the word must precede that of the sentence, as a necessary preparation for it. It must follow Etymology, since its rules are drawn from the construction of the word.

Hence the next subject is the correct form of expression for words.

ORTHONOMY.

724. The third division of Grammar is Orthonomy.

It treats of the representation of thought in correct forms in words.

Under words, syllables and letters are included.

An example of forms of representation for the ear, is in the mode of pronouncing a word in spoken language; of those for the eye, in the mode of spelling a word, in written language.

725. The name, Orthonomy, is derived from a Greek compound of two words (ορθος, νομος) : one signifying *correct*, and the other *law*. It shows the *rule* or *law*, for giving forth words correctly, both in writing and speaking them.

726. The standard for correctness is universal and established *Usage*.* The authority next to usage, is that of *Analogy*, with *Principles*.

727. 1. USAGE is the common consent of those who write and speak one language, as shown in their mode of using it. In English Grammar, it is common consent applied to this language.

2. ANALOGY is conformity of use to structure, so that there shall be similar use in words similarly constructed. *Example*—The accent on the words ending in *bility*, placed on the third syllable from the last; as, *divisibility*.

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* Jus et norma loquendi. HOR.

3. PRINCIPLES are rules founded in nature. Thus, it is a principle drawn from nature that *some* one syllable, in a word of two or more syllables, must be accented, in English.

4. Analogy and Principles induce consent, and consent forms usage.

728. 1. USAGE, to have authority, *must be universal* (as opposed to what is *local*). Local practice forms provincialisms and dialects. In English, the authority of a custom limited to a county, to a state, or section, is of course inferior to that drawn from general usage in England, and the United States.

2. *Usage must be established by time* (as opposed to what is *new*). Innovations have less authority than a custom long settled.

3. Usage must be *reputable* (as opposed to what is *vulgar*). The established consent of learned men has more weight than the practice of the uneducated.

4. Usage must be *metropolitan* (as opposed to what is *colonial*). Usually, colonies form provincialisms, while the mother country presents the language in its purity.

5. The highest authority for the English language, is usage in London (in Parliament, in the Pulpit, at the Bar, on the Stage), and in the great English Universities.

729. What is established usage, may be known from Dictionaries. It is the duty of the writer of a Dictionary, to record usage as he finds it. He is to declare what the law is, not what he thinks it ought to be. Where authorities differ as to the spelling or pronunciation of a word, they are to be presented, that they may be weighed.*

730. Since Analogy and Principles do themselves give a general direction to usage, they should be regarded by all students of the language.†

731. Recommendations from Analogy of changes in spelling or pronunciation, have no authority, till accepted by general consent.

732. Orthonomy has two divisions, *Orthoepy,* and *Orthography.*

733. *Orthoepy* treats of correct representation, when words are spoken; *Orthography* of the same, when the words are written or printed.

Thus, in the pronunciation of a word, we are guided by the first: in its spelling, by the second.

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* The distinguishing merit in Worcester's Dictionary.

† The merit of Walker's Dictionary is, that it gives the analogies and principles which guide usage.

734. In both Orthoepy and Orthography, one principle prevails. It is that analogies from native words drawn from the Gothic family through the Saxon, affect words adopted from other families. (160).

735. Orthoepy should precede Orthography, since many of the rules for words written, are drawn from the sounds of words spoken.

CHAPTER I.

ORTHOEPY.

736. Orthoepy is that branch of Grammar, which treats of the rules for the correct *utterance* of words.

Correct utterance, is correct *representation* for the ear.

737. It includes Accentuation, Enunciation, and Pronunciation.

738. It promotes the next attainment. The *sixteenth attainment in language, consists in ability to speak the words of the language properly.*

The defects to be obviated, are those of misplaced accent, defective utterance, or of vulgar, careless, or local pronunciation.

SEC. 1.—ACCENTUATION.

739. Accentuation is that law of language, which, in a word of two or more syllables, *gives distinction to one of those syllables ;* as, in the first syllable of *mercy.*

Accentuation is a *principle*, because taught by nature.

To distinguish one syllable from the others, means to distinguish the vowel-*sound*, since the vowel is the soul of a syllable.   (552.)

740. The distinction is formed by making that vowel-sound *louder* than the rest, or *longer*.   If it be *louder*, more FORCE is given to the sound of the vowel ; if it be *longer*, more TIME.

Giving distinction by force is called ACCENT : giving it by time, QUANTITY.

Rules for Accentuation apply to both.

741. The English language marks the distinguishing sylla-

ble of a word by accent; many other languages, by quantity,*
as the Greek and Latin.

742. A language employing accent for distinction, uses quantity, sub-
ordinately.   A language employing quantity for distinction, uses accent,
subordinately.

Thus, accent in English, distinguishes the first syllable in the word
réal.   But the vowel, *e*, must also be made longer than the vowel, *a*, in
al, or the word is not rightly pronounced.   That syllable must have
more quantity.   Examples where accent is subordinate to quantity, are
familiar to all students of Greek.

743. It is impossible to pronounce any language properly, without a
constant regard to both; to the *force* and the *time* required for vowel
sounds, according to usage.   In English, the time for an accented sylla-
ble, should be about equal to that for two unaccented.

A common defect in speaking English, is a disregard of quantity.   The
same defect resulting from the habit of thinking of accent alone, is car-
ried by us into the pronunciation of French.   In the latter language, the
length of vowel-sounds must be regarded.

744. The purpose proposed in all Accentuation, is to dis-
tinguish that syllable which *needs* distinction, whether for
sense, or *sound*.

745. For expressing the rules of Accentuation, the syllables of words
are named in an order proceeding from the last towards the beginning,
as, *last, second last, third last, fourth last;* and thus continuously so far
as may be necessary.   The number used for a syllable, always indicates
the place of that syllable, in counting from the end.

The usual names have been, *ultimate, penultimate, antepenultimate,*
but such a nomenclature is cumbrous, soon exhausted, and unintelligible
to those who have not studied Latin.

Accent.

746. Accent is a stress of the voice in a word of two or
more syllables, which distinguishes one syllable by making it
louder than the other, or others.   The same effect is produced
by making the rest softer.

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* An important rule for recollection, when acquiring the pronunciation of foreign
languages.

Ex.—In the word, *re-pul-sion*, the syllables, *re* and *sion*, are softer than the accented syllable, *pul*.

747. Accent in English has been regarded as fixed by usage, capriciously, without rule. But it is really guided by analogies and principles. (754.)

The cause of the mistake has been, that accent has not been referred to its source, the formation of sounds and words; subjects already explained, under Etymology.

PRINCIPLES OF ACCENT.

748. The principles of Accent, are derived from Etymology.

Etymology explains accent, and reduces it to rule.

749. Accent is principally for *sense*, incidentally for *sound*.

By its being for sense, is meant that it is directed by the derivation of a word, as shown by Word-Building. By its being for sound, is meant that it is directed by Phonology, to Euphony, so as to give sounds easy for the speaker, and agreeable to the hearer. It is thus founded on Construction, as applied both to vocal sounds and to the form of words.

750. These principles apply, for distinction of *sense;* 1, to derivative words; 2, to compounds; 3, to words with the same letters but different meanings. They apply for distinction of *sound;* 4, to those words from foreign sources, whose primary sense is too little felt to affect the accent. The universal rule which guides all, is the simple one: *Accent distinguishes that which needs to be distinguished.*

1. In Derivative words, the syllable which needs to be distinguished for sense, is that which contains the Stem-Word, or some Primitive; as, *over*sée, incom*prés*sible. Such accent indicates the Derivation.

2. In Compounds, the syllable which needs to be distinguished, is the distinguishing part of the compound, and not the common part; as, *hánd-book, guíde-book, wórd-book: stellíferous, auríferous; stár-bearing, góld-bearing.*

Here the accent is for division. The common part of the compound, presents a class; as, *books :* the distinguishing part, some *division* of that class; as, *guíde-book*, or *hánd-book.*

3. In words of the same letters and elementary sounds, but having different meanings, the difference in use needs to be distinguished by difference in the place of accent; as, in the Verb *overthrów*, and the Noun *óverthrow ;* in the Verb *condúct*, and the Noun *cónduct.*

In such examples, the accent is for *contrast.*

4. Accent for sound is applied to those words from foreign sources, whose primary sense is too little felt to affect the accent. In such words, there is no syllable which needs to be distinguished under the demands of sense, and the accent may be so placed as to make the word easy in the speaking, and agreeable in the hearing.

Such are the distinctions for *modifications of sense,* or *of sound:* Of Sense, by indicating Derivation, Division, or Contrast; of Sound, by indicating a desire for Euphony.

751. These principles extend into all languages, even where the distinction is made by Quantity, and not by Accent.

They lie at the foundation of all accent in English words.

RULES OF ENGLISH ACCENT IN NATIVE WORDS.

752. Rules for English accent, are drawn from these principles. They are seen primarily in native words ; from these they are extended by analogy to foreign.

The laws of accent for native words, are these :

1. In Derivatives, the radical syllable containing the Stem-Word, takes the accent :*

As, *stánding, stánder, understánd, understánding, misunderstánding, outstánding.* These are derivatives from the Stem-Word, STAND ; and the syllable having that word, takes the accent.   In like manner, *ríghteous, ríghteousness, unríghteously, unríghteousness,* derived from RIGHT.

2. In compounds, the distinguishing part takes the accent:

As, *heárth-stone, dóor-stone, cúrb-stone, gráve-stone, tóp-stone, míll-stone, grínd-stone, whét-stone.*

3. In words spelt alike, but used differently, difference in use is indicated by difference in accent.

As, Noun *óverthrow ;* Verb *overthrów.*

753. In practice, show how these rules apply :

1. To all native branch-words with a prefix, as *overseé, undergó :*

2. To all correspondent derivatives, viz. :

(*a.*) Verbs in *en;* as, *blácken, hárden, sóften :*

(*b.*) Nouns of the thing, in *ness, dom, hood, let, ry, ship ;* as, *bríghtness dúkedom, hárdihood, stréamlet, brávery, friéndship :*

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* The rule in the German.

(*c.*) To Nouns of the person in *er, ster, ard, ling, kin,* and *ist,* though adopted; as, *báker, lóver, sóngster, drúnkard, gósling, búmpkin, céllarist:*

(*d.*) To Adjectives in *en, ful, some, y, ish, like, ly, ing, ed, less ;* as, *wóoden, beáutiful, gládsome, wóody, gréenish, mánlike* (though strictly a compound), *gládly, máking, máted, sightless:*

3. To all compounds; as, *mán-eating :*

4. To all contrasts ; as, Noun *óverflow ;* Verb *overflów.*

Read such words, and state the reason for the accent given.

Such are the rules for the accent in native words.

RULES OF ACCENT IN FOREIGN WORDS.

754. The rules for accent in words of Saxon origin are applied by analogy to those adopted from foreign sources, as from the Greek and Latin. They are modified by accent for *sound,* and, in a very few instances, by the accent of the language from which they came.

They are not rules without exceptions, but the latter are left to observation.

ACCENT FOR SENSE.

755. These rules are seen in foreign *Branch-Words,* in *Correspondent Derivatives,* and in *Compounds,* when the accent is for sense.

756. Accent founded on *Derivation,* is shown (1) in *Branch-Words,* and (2) in *Correspondent Derivatives,* from the Classic family.

1. (*a.*) BRANCH-WORDS, adopted from foreign sources, and which are *Verbs,* having a Stem-Word and a prefix, usually take the accent on the Stem-Word, and not on the particle, unless the accent is forced from its natural place by the demand for *contrast,* or for *sound ;*

As, *redúce, prodúce, confúse, refúse, attráct, contráct.* In a few such words; as, *dérogate, súbjugate, ínstigate,* it is thrown on the prefix, for sound.

(*b.*) *Nouns,* and a few *Adjectives,* which have the same letters with these Verbs, usually change the accent of the verb under the law of *contrast,* unless the accent by *sound* may prevent;

• As, Noun *cónduct*, Verb *condúct:* Noun *cóntrast*, Verb *contrást:* Noun *próduce*, Verb *prodúce:* Noun *récord*, Verb *recórd:* and Adjective *ábsent*, Verb *absént:* Adjective *désert*, Verb *desért:* Adjective *fréquent*, Verb *fre-quént.* There are exceptions. Both Noun and Verb take the same accent by usage in *discóurse.*

2. CORRESPONDENT DERIVATIVES generally leave, in any Secondary, the accent belonging to its Primary. Hence,

(*a.*) *Nouns of the Person*, derived from a Verb, usually leave the accent as it stood on the Verb; as, *condúctor*, from the Verb *to condúct;* re-*fléctor*, from the Verb *to refléct.* This keeps the accent on the Stem-Word.

(*b.*) *Adjectives from a Verb*, usually leave the accent as it stood on the Verb; as, Adj. *prodúctive*, from the Verb *prodúce;* Adj. *refléctive*, from the Verb, *refléct.* This keeps the accent on the Stem-Word.

(*c.*) *Adverbs derived from Adjectives*, usually leave the accent as it stood on the Adjective; as, Adv. *prodúctively*, Adj. *prodúctive.*

(*d.*) Where the Verb is not a Branch-Word, but one of the *Correspondent Derivatives*, it usually follows the common rule, and leaves the accent on its Primary; as, Verb *immórtalize*, from Adj. *immórtal;* Verb *glórify*, from Adj. *glórious;* Verb *públish*, from Adj. *públic.*

(*e.*) A Primary drawn directly from a Stem-Word, without a prefix, usually takes the accent on the Stem-Word; as, *cáptive*, *cápture*, from *capio; préssure*, from *press; dúctile*, from *duco; fíction*, from *fingo*, *fictum.*

(*f.*) Nouns of the Thing, receive the accent rather according to Sound, than Sense. But the second Nouns of the Thing, derived from an Adjective, usually leave the accent as it stood on the Adjective; as, Noun *prodúctiveness*, from Adj. *prodúctive.* This is seen especially where the termination of the noun is *ness.* With other terminations than *ness*, they indicate the primary, by an accent on its distinguishing termination; as, Noun *visibílity*, from Adj. *vísible;* Noun *actívity*, from Adj. *áctive.*

In all these cases, the accent is determined by Derivation, and is for Sense. The same law applies to foreign, which belongs to native words.

757. In compound words (752. 2), from foreign sources, the same rule is applied as to *compound words which are native.*

(*a.*) The accent in foreign compounds, is upon the *distinguishing*, and not the common part. This rule applies to words with the following terminations:

1. FROM THE GREEK.

logy,	as *geólogy.*	*phony*,	as *cacóphony.*
graphy,	as *geógraphy.*	*machy*,	as *logómachy.*
phagus,	as *sarcóphagus.*	*nomy*,	as *astrónomy, ecónomy.*

*str ophe,	as *catástrophe.*	tomy,	as *lithótomy.*
meter,	as *barómeter.*	scopy,	as *œróscopy.*
gonal,	as *octágonal.*	pathy,	as *idiópathy, allópathy.*
cracy,	as *demócracy.*	mathy,	as *polymathy.*
gony,	as *cosmógony.*		

2. FROM THE LATIN.

loquy,	as *soliloquy, ventrilo-* *quy.*	fluent,	as *mellifluent, circùm-* *fluent.* *
vorous,	as *carnívorous, pisci-* *vorous.*	vomous,	as *ignívomous.*
ferous,	as *vociferous.*	parous,	as *vivíparous, ovípar-* *ous.*
fluous,	as *mellifluous.*		

Here are twenty-two terminations, all putting the accent on the third last, forming what are called dactyls at the end.

(*b.*) In all these cases, the accent is for *Division*—for dividing the distinguishing from the common part of the compound, and is thus for *Sense.* The same law applies to foreign, which belongs to Native Words.

(*c.*) The conformity to the law, for native compounds, is seen when we substitute equivalent words from the Saxon; as, *fish-eating, flésh-eating; líve-born, égg-born; góld-bearing, stár-bearing; eárth-lore, tíme-lore;* for *piscívorous, carnívorous; vivíparous, ovíparous; auríferous, stellíferous; geólogy, chronólogy.*

758. Accent for *contrast* is seen in the termination *ee,* for nouns of the Person Passive; as, *appéllant, appellée.* The passive Suffix takes the accent.

759. Such are accents for *Sense,* applied to foreign words adopted; and thus do the native rules for accent, to indicate Derivation, Division, and Contrast, pervade the foreign words.

760. The influence of the foreign accent of the foreign word, is but slightly felt in the English accent, though it is perceptible, especially in Proper Names, in the Pronunciation. A very slight influence from Universities may be traced in such words as, *sonórous, decórum, abdómen, bitúmen.*

What has been thought the influence of Greek and Latin Accent, on the Accent of English words, is rather the influence of the common laws of accentuation, which are common to all men, and which underlie alike their Quantities, and our Accents.

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* Derivatives are here accented as compounds by analogy with compounds.

ACCENT FOR SOUND.

761. Where the Sense is not impressed, we then direct the voice by Sound, and seek for Euphony.

This tendency is seen when people, and especially when children read poetry without feeling its meaning. They then put stress on syllables, as if they were keeping time in marching. This is a common disposition in all men, to regard Sound where Sense is not felt. The same tendency is found in single words, when the law of their construction is not known and felt.

762. With foreign words, the Sense of their Derivation and Composition is not made so prominent as in native words. Hence it is that some Derivative words take the accent in the position where it will be more easy for the speaker, and more agreeable for the person hearing. Thus we have accents for Sound or Euphony.

763. The tendency of the language in polysyllables, is rather to throw the *accent for sound* back from the end of the word, and toward the beginning.

764. The leading facts in the language, in accent for Sound, will be simply stated.

1. The accent is on the second-last (*penultimate*, forming what is called a trochee at the ending), with the terminations:

(*a.*) *ion*, in Nouns of the Thing,   as *prodúction, revolútion.*
(*b.*) *ive*, preceded by a consonant in Adjs., as *prodúctive.*
(*c.*) *ic, aic*, in Adjs. (with exceptions),   as *scientífic, algebráic.*
(*d.*) *ate*, in Verbs   "   "   as *confíscate, demónstrate, illústrate.*

2. The accent is on the third-last (*antepenultimate*, forming at the end what is called a Dactyl), with the terminations:

(*a.*) *ive*, preceded by a vowel in Adjs.,   as *rélative* (except *creátive*).
(*b.*) *iac*, in Adjs.,   as *demóniac.*
(*c.*) *eous, ious*, in Adjs.,   as *spontáneous, melódious.*
(*d.*) *al* (*ical, acal, eal*), in Adjs.,   as *fanática1, heliácal, ethéreal.* A few
                                          exceptions exist.
(*e.*) *an* (*ean, ian*), in Adjs.,   as *cerúlean, hercúlean.*
                but with exceptions,   as *Európéan, adamantéan, epicuréan.*
(*f.*) *ous* (*ul-, in-, er-, or-, ous*) in Adj., as *sédulous, volúminous.*
(*g.*) *ar, ary, ory*,   as *ángular, mílitary, prómissory.*
(*h.*) *ia*, for Nouns.   as *regália, malária.*
(*i.*) *ian* "   "   as *merídian.*
(*j.*) *tude*   "   as *grátitude, beátitude.*

(k.) *ty* (*ity*, *bility*),   as *liberálity, insensibílity, actívity.*

(l.) *fy*, for Verbs,   as *divérsify, rárefy* (though the accent
                                                              should be rather referred to sense than
                                                              sound).

3. The accent is on the fourth-last (the *preantepenultimate*) in such words as *interrógatory, derógatory;* but from sense, rather than for sound.

4. It is on the fifth-last (*antepreantepenultimate*) in *significatory*, but again by sense.

5. The accent is sometimes brought to the same place, by both sound and sense.

The exceptions to these general rules, are left for observation through the dictionary.

765. Beside the Primary accent on a word, there are *secondary accents*, found especially in longer words. Thus, *indivisibílity*, has its primary accent on the third-last, on the syllable, *bil*. But there is a secondary accent on *vis*, and a lower one on *in*

766. For the first exercise under the sixteenth attainment, correct wrong accent in the following words:

Démonstrate, íllustrate, ídea, díscourse, ópponent, cónfiscate, cóntemplate, cóncentrate.

SEC. 2.—ENUNCIATION.

767. The second part of Orthoepy is Enunciation.

Enunciation, generally, is the mode of uttering the vowels and consonants of a word.

It is shown in conversation, reading, or singing; in speaking or reading in public; and in giving orders in the field.

Enunciation may be good or bad.

Enunciation, as a head of grammar, treats of a good and proper utterance of the vowels and consonants of words.

768. For *all* these the *primary* requirements are: (1.) Such a posture of the body and such a mode of breathing as will give the fullest supply of breath. It may be summed in erect posture and dilated chest. (2.) Such a mode of holding some breath in reserve, resupplying at pauses, and inhaling very fully before greater efforts or longer sentences, that the air in the chest shall never be fully exhausted. This may be summed in the direction to make* the channel for the breath narrow in the throat.

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* A Scotch bagpipe shows precisely what should be the condition of the breath

The reason why this is a primary demand, is evident. The agent in speech is the breath, not the organs (478, 479). Every good effect is from the former, not from straining the latter.

769. For *Vowel Sounds* to be properly given, there must be fulness from collected breath.

1. In every syllable of a word, and specially in that which has the accent, the vowel must first receive the care of the speaker. The vowel is the soul of the word. He who reads or speaks must foresee that first, and prepare breath for it.

2. Vowel sounds are made by condensation of the breath (494) If the breath be not sufficient, it cannot be condensed, nor the vowel sounds be given.

3. Vowel sounds must be all made full, so that the ear shall be defrauded of no part of them. The fault of pronunciation in the United States and Canada is usually in this particular—in the poverty of the vowel sounds.

4. Vowels are long or short, simple or compound. The long must not be made short; as, *cool*, not *cull*; *fool*, not *full*; *boat*, not *but*. In the compounds, each constituent must appear in the sound; as, *faithful*, not *fethful*; *cheerful*, not *cherful*. In the short vowels, the sound must pass with distinctness to the following consonant, and dwell there long enough to equal the sound of a long vowel; as, *act, and, shall, will, fell*. The whole syllable, with its *consonants*, must occupy as much time as the long *vowel* sounded alone. We must occupy as much time in pronouncing f, short e, and l, in the word "*fell*," as we would in sounding e long and accented in E-den = *Ee*-den.

770. For the *Consonants*, the primary requirement is what was named by the Greeks the *round mouth*.

It is that position of the organs which would be given when drawing the breath (as in singing), for a very full sound of the letter o, made long, as in *ore*.

1. The reason is, that all the consonants are made by contact of the organs, before and after condensation of the breath in the vowels.

2. For this contact, the organs must have room to draw back before the touch; to make the touch rapidly, but distinctly; and to withdraw

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and the organs. The bag is kept full of air. The pipes into which it is driven are narrow. The chest corresponds to the bag, and must be kept full of air; the channel of the throat to the pipes, and must be kept narrow, both for reserving breath, and for giving swelling and resonant sounds.

for the next vowel sound. Thus to make the Labials, *p, b, m, f, v,* the lips must be first apart, then touched, then separated. The same is true of the tip of the tongue for the Dentals, *t, d, n, s, z, TH, Th :* of the back of the tongue for the Gutturals, *K,* hard *g* (as in egg), and *ng* (as in ri*ng*): of the middle of the tongue for the Linguals, *ch, sh, j, zh ;* and of the whole body of the tongue for the Liquids, *l* and *r.* And so for the semi-vowels, *w, y, h,* where the organs must approach, but yet not touch, they must be drawn back for room, then approach, and then recoil, before the next sound. This is seen when any one sings or speaks forcibly, *we, ye, he,* or *way, yea, hay.* The lips approach in *w ;* parts of the upper throat in *y ;* parts of the lower throat in the sound of *h,* as, in *he,* or *hay.* The parts need space for the preparation before, and the recoil after the approach.

3. The round mouth gives the condition necessary for all the consonants and for the semi-vowels. It makes the inner part of the mouth like a hollow globe. The tongue is drawn down, the orifice of the throat narrowed in holding the breath, and the lips rounded.

771. The round mouth, joined with an erect posture, straight neck, full chest, and barred breath, gives room to the vocal chords so that they receive their full resonance in reverberation, and the sounds given under these conditions fill a much wider space.

It is an important condition for speaking, or giving orders in the open air. The *vowels* of an order should ring *within the mouth.*

Such are the requirements for enunciation, that it may be distinct and full.

772. For a second exercise under the sixteenth attainment:

1. State the proper mode for making each of the elementary sounds in English, and sound each perfectly as an illustration, according to the "description and definition" which follow. Take exemplifying words from a dictionary. Such an exercise forms phonetic parsing. It is the *parting* of vocal sounds into their elements.

It furnishes preparatory practice for declamation.

2. Take words with the same vowel-sound with different spelling, sound them perfectly and state what is common; as, *ate, eight, mite, might.*

Do this where the sounds of consonants are the same, but the spelling of them different; as, *Cicero, sister, mouse, mice; Carthage, kill, kind, George, jew, jam, gem; oaks, ox, knocks, box; muse, lose, whiz; of, move; staff, skiff, telegraph.*

State by what letters in English the same elementary sound is represented.

3. Put the elementary sounds (Tables 518, 527) on board, or paper in

a list, or tabular form. Read words from a book, and point on the board or paper to the elementary sounds expressed, when the word is spoken. Where two or more simple sounds are combined in a vowel or consonant, do not fail to touch each one of them.

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Description and Definition of each elementary sound in the English, and in other languages. Specimens of Phonetic Parsing. (Phonology, 476–543.)

I. CONSONANTS.

(a.) Labials.

P, as in *ep*, is a Consonant, Labial, Concludent, Oral ; made by close contact of the lips, and by pressing the arrested breath toward the mouth and lips, without reverberation.†

B, as in *eb*, is a Consonant, Labial, Concludent, Pectoral ; made by the same contact of the lips, as for P, and by pressing the arrested breath toward the chest, with reverberation on the vocal chords.

M, is a Consonant, Labial, Concludent, Nasal ; made by the same contact of the lips, as for P, and by pressing the arrested breath into the nose, with reverberation on the vocal chords.

F, is a Consonant, Labial, Continuant, Oral ; made by loose contact of the lower lip against the upper teeth, allowing some breath to escape ; and by pressure of the arrested breath toward the mouth, without reverberation.

V, as in *ev*, is a Consonant, Labial, Continuant, Pectoral ; made by the same position of the lips as for F, and by pressure of the arrested breath toward the chest, with reverberation.

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* Of great utility for the public speaker, the singer, the foreigner, the officer ; for teachers and parents who are teaching the young to sound their words well ; for those whose manner of speaking is defective ; for those acquiring the pronunciation of foreign languages, and for stammerers.

The stammerer should firstly sing each sound by rule. Then when he proceeds to speak he should sound each word alone, with his hand beating on a table to compel himself to keep time.

† In giving the definition of an elementary sound, the learner should be prepared to state, when required, the reason for each part of it. Thus *ep* (P) is a consonant. Why ? The sound is made by contact of the organs. It is a Labial. Why ? It is made by the lips. It is a Concludent. Why ? No breath passes from the mouth at the instant of forming the sound after a vowel ; as, *ep*. Why not ? The contact is complete. It is an oral. Why ? It is made without pectoral or nasal reverberation. If there were reverberation, what sounds would be formed ? The sounds of *eb*, or *em*. (543.)

W, as a Consonant, is a Labial, next in order to V, but classed with Vowels in the explanation.

(b.) Dentals.

T, as in *et*, is a Consonant, Dental, Concludent, Oral; made by close contact of the tip of the tongue against the arch of the mouth in a single point, and by pressure of the arrested breath toward the mouth, without reverberation.

D, as in *ed*, is a Consonant, Dental, Concludent, Pectoral; made by the same contact of the tongue as for T, and by pressure of the arrested breath toward the chest, with reverberation.

N, is a Consonant, Dental, Concludent, Nasal; made by the same contact of the tongue as for T, and by pressure of the arrested breath toward the nostrils, with reverberation.

S, is a Consonant, Dental, Continuant, Oral; made by loose contact of the tip of the tongue against the arch of the mouth, allowing some breath to pass at a *single point*, and with pressure of the arrested breath toward the mouth, without reverberation.

Z, as in *ez*, is a Consonant, Dental, Continuant, Pectoral; made by the same position of the tongue as for S, with pressure of the arrested breath toward the chest, with reverberation.

TH, hard, as in *thick*, is a Consonant, Dental, Continuant, Oral; made by contact of the tip of the tongue against the arch of the mouth, in *two points, between which some breath* passes, and by pressure of the arrested breath into the mouth, without reverberation.*

Th, soft, as in *breathe*, is a Consonant, Dental, Continuant, Pectoral; made by the same contact of the tongue as for hard TH, and by pressure of the arrested breath toward the chest, with reverberation.

NOTE.—The *sound* of TH, or Th, is unused in many languages. The sounds have no letters for them in the English Alphabet. Two letters, *t* and *h*, express them.

(c.) Linguals.

CH, as in *cheer*, is a Consonant, Lingual, Concludent, Oral; made by close contact of the middle surface of the tongue against the arch of the mouth, and by pressure of the arrested breath into the mouth, without reverberation. The sound has no letter in the English Alphabet.

J, is a Consonant, Lingual, Concludent, Pectoral; made by the same position of the tongue as for ch, in *cheer*, and by pressure of the arrested breath toward the chest, with reverberation.

SH, as in *sheep*, is a Consonant, Lingual, Continuant, Oral; made by loose contact of the middle surface of the tongue with the arch of the mouth, allowing some breath to escape, and by pressure of the arrested breath into the mouth, without reverberation. The sound has no separate letter in the English Alphabet.

ZH, as heard in *azure, pleasure*, is a Consonant, Lingual, Continuant, Pectoral; made by the same position of the tongue as for SH, and by pressure of the arrested breath toward the chest, with reverberation. The sound has no separate letter in the English Alphabet.

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* This definition will assist the foreigner in acquiring this sound easily.

(d.) *Liquids.*

R, is a Consonant, Liquid, Continuant; made by the whole body of the tongue, stretched and hollowed near the arch of the mouth, and by pressure of the breath along the channel. It is Oral, when the main pressure of the arrested breath is toward the mouth, without reverberation, as in *sharp.* It is Pectoral, when the main pressure is toward the chest, with reverberation; as, in *rub, herb.* R lengthens a vowel-sound before it. The Pectoral sound of R, is represented in some languages by rh, as, in Greek, *rhetoric, rheum.* If the tongue form successive touches, the rolling R is produced, which is prevalent in the Irish pronunciation. In English words, it is never silent, and any pronunciation which does not sound it is defective.

L, is a Consonant, Liquid, Continuant; made by the whole body of the tongue relaxed, and laid gently against the arch of the mouth, and by pressure of the arrested breath on each side of the tongue. It is Oral when the pressure is toward the mouth, without reverberation; as, in *kelp, kelt.* It is Pectoral, when the pressure is toward the chest, with reverberation; as, in *mild.* Some languages represent the Pectoral by doubling the letter, or by *hl.*

(e.) *Gutturals.*

K, as in *ek*, is a Consonant, Guttural, Concludent, Oral; made by close contact of the back of the tongue against the palate, and by pressure of the arrested breath toward the mouth, without reverberation.

G, hard, as, in *gag*, is a Consonant, Guttural, Concludent, Pectoral; made by the same contact of the tongue as for K, and by pressure of the arrested breath toward the chest, with reverberation.

Ng, as, in *ring*, is a Consonant, Guttural, Concludent, Nasal; made by the same contact of the tongue as for K, and by pressure of the arrested breath toward the nostrils, with reverberation. The sound has no separate letter in the English Alphabet, but is represented by *ng*, or by *nk;* as, in *wing, link*, pronounced *lingk.*

Ch, German, as in *buch*, is a Consonant, Guttural, Continuant, Oral; made by loose contact of the back of the tongue with the palate, permitting a narrow orifice, as for ef (F), at the lips, through which some breath may pass, and by pressure of the arrested breath toward the mouth, without reverberation.

This sound no longer exists in English. It has passed, in words derived from the Saxon into the adjoining sound of K, as in *hough*, pronounced *hok*, or into the analogous sound of F, as in *cough, trough*, pronounced *kauf, trauf*, or into a vowel sound, as *through = throo; bough = bow.*

g, German final, as in *machtig*, is a Consonant, Guttural, Continuant, Pectoral; made by the same position of the tongue as for ch, German, and by pressure of the arrested breath toward the chest, with reverberation.

This sound no longer exists in English. It has passed in most Saxon words into the adjoining sound of *y;* as, *mighty*, for Saxon *mihtig*, and German, *machtig.*

II. Vowels and Semi-Vowels.

Simple Vowels.

(a.) Lip-Vowels.

W, as in *we*, is a Semi-Vowel, and the next sound on the lips to the Consonant V. It is formed by projecting the lips, and contracting them, so as to form a small circular opening. The breath passing through this opening forms the sound. It is longer, as in *woo*, and shorter, as in *wet*. The sound is represented in French by U long, as in *sûre*, and short, as in *suc*. A correct and forcible pronunciation of the English W gives the position of the lips for the French sound.

OO, as in *moor*, *boot*, is a Primary Lip-Vowel, formed by a circular position of the lips like that for W, but with one degree less of contraction. In the order of sounds it is next to that of W (541). The condensed breath passing through the circular opening of the lips, and striking on vocal chords, forms the sound. It is *long*, as in *moor ;* *short*, as in *boot*. It is usually made long by a Continuant after it ; as, *pool*, *ooze*, and short by a Concludent ; as, *book*. The same sound exists in other languages, represented variously, but usually by the letter U ; as, *um = oom*.

O, as in *rose*, *smoke*, is a Secondary Lip-Vowel, formed by a position of the lips like that for OO ; but with one less degree of contraction. In the order of sounds, for all languages, it is next to OO, and next but one to W. The condensed breath passing through the circular opening of the lips forms the sound. It is longer, as in *roar*, *rose*, *roll*, and shorter, as in *smoke*, *ope*, *note*, being usually lengthened by a Continuant after it, and shortened by a Concludent. The sound is represented in most languages by the letter O.

O, in *nor*, *not*, is a Secondary of the class of Lip-Vowels, and the most open of the class. It is formed by a circular position of the lips like that for O, in *rose*, but with one less degree of contraction. In the order of sounds, for all languages, it is next to O, in *rose*, next but one to OO, and next but two to W. The condensed breath passing through the circular opening forms the sound. It is longer before R, and most Continuants, as in *nor*, *off*, and shorter before T, and Concludents, as in *hot*, *rock*. It exists in most languages differently represented. Breathed in the nose, it forms the French nasal-vowel, ōn, as *Napoleōn*.

The primary rule for Lip-Vowels is to make a circular opening with the lips.

(b.) Head, or Upper Throat-Vowels.*

Y, as in *year*, *yet*, is a Semi-Vowel, and the next sound (on the palate to the German final ŋ, and) on the tongue to L. It is formed by drawing the back of the tongue toward the palate, so as to make a small opening without contact, like that for W with the lips. The condensed breath passing through that opening forms the sound. It is longer, as in *ye*, and shorter, as in *yet*. The sound is represented differently in different languages, as in English, *yonder*, *million=*mill-*yon*.

EE, as in *veer*, *meek*, is the Primary Upper Throat (or Head) Vowel formed by an opening between the tongue and palate similar to that for Y, but with one less degree of

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* Either name may be employed.

contraction. In the order of sounds for all languages, it is next to the sound of Y, in *ye*. The condensed breath passing through the opening between the back of the tongue and the palate forms the sound. It is longer before R, and before many of the Continuants, as in *veer, eel, breeze;* and shorter before Concludents; as, *keep, meek, antique, beet.* It is represented in other languages than the English almost uniformly by I; as in French, *ile*, for the long, and *il*, for its short sound.

I, as in *ir*-resolute, and *it*, is a Secondary Head-Vowel, formed by an opening between the back of the tongue and palate, similar to that for EE, but with one less degree of contraction. In the order of sounds for all languages, it is next to EE, and next but one to Y. The condensed breath passing through the opening forms the sound. It is longer before R, as in the first syllable of IR-*radiate*, and before some Continuants; as, *give, live, his, with.* It is short before Concludents; as, *lip, rib, hit.* It does not enter some languages. It exists in English and Russian, but not in French. It is represented sometimes by the letter Y, as well as by I.

E, in *merry, met*, is a Secondary of the Head-Vowels, and the most open of the class. It requires special attention, because it enters into those sounds, in foreign languages, which a learner, to whom English is his native tongue, finds most diffi-cult to acquire. It is formed by an opening between the back of the tongue and the palate, so great as to cause a distinct projection of the lower jaw, by the act of moving the tongue away from contact. In the order of sounds, for all languages, it is next to I, in *it*, having one less degree of contraction, next but one to EE, and next but two to Y. The condensed breath passing through the opening forms the sound. It is longer before R ; as in *merry, very, berry*, and in the pronunciation of Walker for *mercy, virgin.* The turning of this sound, before R, into that of *ur* is a corruption. It is shorter before Concludents, as in *met, reck, ebb.* It is found in most languages, represented by E. It is called in French E open.

The primary rule for forming Head-Vowels well is to project the lower jaw.

(c.) *Chest, or Lower Throat-Vowels.**

H, as in *hard*, is a Semi-Vowel, the next sound on the back of the tongue to the final German g, and English gutturals. It is formed by drawing the base of the tongue toward the back of the lower throat, so as to make a small opening without contact, similar to that at the palate for Y, and on the lips for W. The condensed breath passing through the opening forms the sound heard in *hear*, as distinguished from *ear*, and *hold*, from *old*. It is longer, as in *heal*, and shorter, as in *hot*. It is represented variously in different languages, as in Greek by a comma over the vowel.

U, in *ur, up*, is the Primary Chest-Vowel, formed by an opening in the lower throat like that for the sound of H, in *hard*, but with one less degree of contraction. In the order of sounds it is next to H. The condensed breath passing through the opening between the base of the tongue and the back of the throat forms the sound. It is longer before R ; as in *fur, hurl, turn*, and shorter before other consonants; as, *up, rub, hum, hut, dun.* It is a prevalent sound in careless and vulgar pronunciation. The sound is represented differently in different languages. In French, the sound of U in ur, is represented by E, as in *le*, and by EU, as in *jeu*. The passing of other vowel-sounds into this marks the degeneracy of a language. The short sound of U in *up*, breathed through the nose, forms the French nasal-vowel, ŭn, as in *brŭn*.

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* Either name may be employed.

A, in *arrow, at*, is a Secondary Chest-Vowel, numbered two, formed by an opening in the lower throat, like that for U, in *ur*, but with one less degree of contraction. It is next to this in the order of the sounds, and next but one to the semi-vowel, H. The condensed breath passing through the opening, between the base of the tongue and back of the throat, forms the sound. It is longer before R; as in *carry, marry, fare, dare, care*, and shorter before other consonants; as, *at, add, an, attack*. Breathed through the nose, it forms one of the four nasal-vowels in French, that of *in*, as *inferieur*. It is found in most languages, usually represented by A.

AW, as in *awe, awkward*, is a Secondary Chest-Vowel, numbered three in that class, formed by an opening in the lower throat, like that for A, in *at*, but with one less degree of contraction, being next to it in the order of sounds. It is next but one to *at*, but two to *ur*, but three to the sound of H, as in *he*. The base of the tongue is separated from the back of the throat, with an opening so large as to cause a slight contraction of the lips. The condensed breath passing through the opening forms the sound. It is longer before W, alone, or with a vowel, as in *awe, law, lawful*, and also before LL; as, *all, call, ball*. It is shorter before Continuants; as, *awkward, caught, bought*. Its shorter sound is like that of the most open of the Lip-Vowels, O, in *nor*. Breathed through the nose, it forms one of the four nasal-vowels in French, that represented by *ĕn;* as, *ĕncore*. In other languages, it is usually represented by O; as in *or*, made long.

AH, as in *father, ah, arm*, is a Secondary of the Chest-Vowels, the most open of the class, and has the distinction of *being the most open of all the vowels*. It is formed by an opening between the base of the tongue and back of the throat, the largest which will admit of vocal sound. The condensed breath passing through the opening, forms the sound. It is long at the end of syllables, as in *farther;* before H; as, *ah, Ahmed;* before R, and before silent L; as, *calm, balm, alms*. It is short before Continuants mostly; as, *after, master, past*. It is the sound given to the first letter of the Alphabet, in other languages than the English, and should be given to it in our mother tongue. Its absence from pronunciation, marks the decline, and its restoration, the recovery of a language.* It is usually called the Italian A. In all the Indo-European languages, which have not degenerated, it is considered as the natural sound of A, and the leader of all the vowel-sounds.

The fundamental rule for making the Chest-Vowels, is to depress the lower jaw.

It will be seen in passing from the Chest to the Head and Lip-Vowels, that the cavity along which the breath passes, is lengthened. Hence it is that the vowel-sounds can be imitated on some wind-instruments, by shortening or lengthening the tubes.

COMPOUND VOWELS.

(a.) *Terminating in the Primary Lip-Vowel, in English.*

1. U, as heard in *use, fuel*, is a Compound Vowel-Sound, terminating in the Primary Lip-Vowel, OO, before which it places a Head-Vowel, that of EE. It may be thus represented:

$$U = \text{EE} + \text{OO} = \text{Head-Vowel No. 1 and Lip-Vowel No. 1.}$$

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* Such pronunciations as *fayther, Aymericay, Canayday;* for *father, America, Canada*, may still be heard, and *milishee*, for *militia*.

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This sound is not represented by the letter U, in other languages, but by vowel-letters, as French *Alpiou* = Al, pee-oo.

EÛ, French, is of the same class with the English U; it is a Compound Vowel-Sound, terminating in the Lip-Semi-Vowel, W, before which it places a Head-Vowel, that of E, in *et*. It may be thus represented:

Eû = ĕ (in *et*) + u French; or eû = Head-Vowel No. 3, and Lip-Semi-Vowel.

Ü, German, is of the same class of combinations with the English U. It is a Compound Vowel-Sound, terminating in the Primary Lip-Vowel, before which it places a Head-Vowel, that of E, in *et*. It may be thus represented:

ü = e (in *et*) + oo; or, equivalent to Head-Vowel No. 3, plus the Primary Lip-Vowel.

The similarity of formation, may be thus presented to the eye :

<div style="text-align:center">

English U = EE + oo.
French EÛ = E (*et*) + U (F r.)
German Ü = E (*et*) + oo.

</div>

To make all these sounds well, there is one common rule, which is, to prepare for the last sound first, by putting the lips in the circular and projected form. Then, begin with the preceding Head-Vowel, sound it, and make it pass into the terminating lip-sound. Thus, those difficult sounds may be the more easily understood, by analogies with the English.

It should be carefully observed that a neglect of the proper and compound sound of U, in English, in words which require it, is a departure from correct usage. This, and not the simple sound of OO in *moor*, must be heard in *rebuke, duke, cubic, duty, fuel, tutor, jewel, jew, dew, due, Tuesday, juice, feud, beauty, tube*, and like words. It is a vulgarism also to place it where it does not belong. "*He tewk him tew dew tew things ;*" for, "*He took him to do two things.*"

2. OU, as in *now, our*, is a Compound Vowel-Sound terminating in the Primary Lip-Vowel, before which it places a Chest-Vowel, that of AH. It may be thus represented:

Ou = ah + oo = the most open Chest-Vowel, plus the Primary Lip-Vowel. OBS.— In very rapid speaking the previous sound assimilates to A in *aw*, A in *at*, or O in *not*.

In English, the intermingling of the Head-Vowel, EE, is to be avoided as the vulgarism, heard in *neow, heow, veow, keow*, for *now, how, vow, cow*.

It is differently represented in different languages, as in German by AU; as, *Austerlitz* = *Owst-er-litz*.

(b.) Terminating in the Primary Head-Vowel.

1. I, as in *isle*, is a Compound Vowel-Sound, terminating in the Primary Head-Vowel, EE, before which it places a Chest-Vowel, that of AH, in *arm*. It may be thus represented:

I = ah + ee = the most open Chest-Vowel, plus the Primary Head-Vowel.

Observe, that in a very long sound (as in singing) the sound of I in *it*, interposes before EE, forming a triphthong. This is the case with all the Compound Vowel-Sounds which terminate in the Head-Vowel, EE. Hence, a full representation of the sound is:

<div style="text-align:center">

I = ah + i (in *it*) + ee.

</div>

2. AY, as in *day*, is a Compound Vowel-Sound terminating in the Primary Head-

Vowel, EE, before which it places the two other Head-Vowels, E in *et*, and I in *it*. It may be thus represented : Ay = e (in *et*) + i (in *it*) + ee = the three Head-Vowels in one sound, terminating with the primary.

The shorter pronunciation hardly gives the middle sound. The shortest possible pronunciation gives the sound of the French É acute, as *été*, while the longest gives the French Ê, circumflex, as *fête*.

$$\text{Longest} = \breve{e} + \breve{i} + \text{EE} = \text{Eng.,} \ bay, \ \text{French} \ b\hat{e}te.$$
$$\text{Shorter} = \breve{e} \qquad + \text{EE} = \ \text{``} \ bake, \quad \text{``}$$
$$\text{Shortest} = \breve{e} \qquad + \text{EE} = \ \text{``} \ pate, \ \text{``} \ \acute{e}t\acute{e}.$$

3. OY, as in *boy*, *oil*, is a Compound Vowel-Sound terminating in the Primary Head-Vowel, EE, before which it places a Chest-Vowel, that of AW in *awl*. It may be thus represented :

Oy = aw + i + EE ; or, Oy = Third Chest-Vowel, plus the Primary Head-Vowel, with the second Head-Vowel interposing.

The middle sound disappears in rapid pronunciation.

The sound is in other languages, as in German, represented by EU ; as, *feuer* = faw + i + eer.

4. UOY, as in *buoy*, is a Compound Vowel-Sound terminating in the Primary Head-Vowel, EE, before which it places a Lip-Vowel, that of OO. It may be thus represented : Uoy = oo + i + EE.

The middle sound disappears in rapid pronunciation.

SEC. 3.—PRONUNCIATION.

773. Pronunciation is the mode of sounding *the whole word* according to established usage.

It applies to foreign and to native words.

774. In foreign words, the general rule is to preserve the pronunciation of the language from which the word is borrowed, unless it has become Anglicized, with a different pronunciation.

This rule is specially applied to *proper names*, both of places and persons.

775. Proper names adopted from a foreign language preserve the pronunciation of their home till they have become native.

Thus, in English, *Paris* has become native, and is sounded as an English word. *Bordeaux* has not become Anglicized, and is pronounced as in France. The rule is also extended to some other words beside proper names.

776. For pronouncing foreign words properly, care must rest upon the vowels.

777. In most European languages the following sounds are given to the following letters:

LETTER.		SOUND.	LETTER.		SOUND.
A	=	ah.	U	=	oo.
E	=	ay.	O	=	oh.
I	=	ee.	Y	=	ee.

In German.

LETTERS.		SOUND.
AU	=	ow.
EI	=	i in *isle.*
IE	=	ee.

778. In native words, every letter not silent is to be *fully* given.

Vowels, when unaccented, are made shorter; but their true sound, though given briefly, is not to be lost.

1. Thus, the last syllable in mak*er* has the sound of UR; the last in gov-ern*or*, that of OR. It is a corruption of the language to suffer all short and unaccented vowels to degenerate into the short sound of U.

2. For pronouncing English words properly, the time of one accented syllable should, as the general rule, be made equal to that for two unac-cented. Thus, in the world MIL*itary*, the voice should dwell so long on the M and L, with the vowel I, in the first syllable, as to make its time equal to that of the next two syllables.

779. In pronouncing vowels, faults are common. To avoid them, ob-serve:

1. The English U is a Compound Vowel. Its parts should be dis-tinctly heard, as in *use, duty, refuse.*

2. The sounds represented by O, when really long, should be sounded long. Thus, the long sounds, OO, in *fool, root, boot,* and long O, in *boat, coat, goat, note,* should not receive the sound of short U; as, *rut, but.*

3. The natural and primitive sound of A, in English, as in all lan-guages, is that of AH, as heard in *father.* It retains that sound un-less changed to A in *at,* by consonants following; to A in *fate,* by a vowel following, or by usage, as A in *maker;* or to AW, in *awe, fall,* by liquids or like sounds. When not forced from its native sound, it resumes it.

4. Many say, erroneously, *git,* for *get; yis,* for *yes; ketch,* for *catch.*

780. Among the consonants to be specially observed are C and G, and the sound of NG.

Generally, C and G are soft before E and I, and hard before A, O, U. Ng must be fully sounded; as, *going*, not *goin'*. For a more definite statement concerning C and G:

1. In words from the Classic family—especially in those derived from the Latin through the French—both these letters are made to have the sounds, ES and JEE before the Head-Vowels, E and I; as, *cent, city, gem, giant*. But they take the hard sounds, EG, EK, before Lip and Chest-Vowels, A, O, U; as, *calculate, collect, curious, galley, govern, gust*.

The general rule may be thus briefly stated: The letters C and G are made Continuants before the Head-Vowels, and Concludents before the others, for euphony.

[OBS.—It was unquestionably a deviation from principle and analogy, to allow such usage to be applied to Greek words; as, *Macedonia, Lacedæmon, Geology, Geocentric.* They should have been *Makedonia, &c.*]

2. In words from the Gothic through the Saxon, the same rule does not always apply to the letter G. Thus, we say *get, give*, and not *jet, jive*. The reason is, that in the Gothic family, the hard or concludent sound of G (as in *egg*) is uniformly given. Thus, the German name *Bin-gen* is not pronounced *Binjen*.

781. Spelling has often changed pronunciation. Thus, of the words sounded Makedonia and Kæsar, we have Macedonia and Cæsar, substituting the sound of S for that of K.

782. Syllabication must conform to sound, in order to preserve correct pronunciation. If we syllabicate *civ-il-iz-a-tion* in this manner, we preserve the right pronunciation; if in this manner, *civ-i-li-za-tion*, we corrupt the sound of the second and third syllables. The proper sound of the third syllable is not that of I in *isle*, but of I in *it*.

783. For a third exercise, under the sixteenth attainment, read lists of words usually mispronounced, and speak them correctly; as, *fertle*, for *fertile; peopel*, for *people; masculyne*, for *masculine; laff*, for *laugh; psam*, for *psalm; tu-may-tu*, for *tomato; Canydy*, for *Canada; Georgy*, for *Georgia*.

CHAPTER II.

ORTHOGRAPHY.

784. ORTHOGRAPHY treats of correct formation for words and letters, when used in written language.

Letters in written language are in larger or smaller forms. The larger are called Capital Letters; as, A, a.

Orthography includes: 1. Handwriting; 2. The use of Capitals; 3. Syllabication; 4. Spelling.

The seventeenth attainment is ability to write words correctly.

785. The deficiency to be obviated is principally that of bad spelling. Subordinate deficiencies for correction, are illegible or ungainly Chirography, the erroneous use of Capitals, and a wrong division of Syllables.

SEC. 1.—HANDWRITING.

786. A good handwriting can and may be possessed by every person. The requirements are these: 1. No stiffness in the joints of the thumb, fingers, hand, or wrist; 2. A proper posture of the body and head; 3. A suitable holding of the pen or pencil; 4. Preliminary practice on the common movement in all writing, by the rapid formation of sweeping and continuous curves; 5. The formation of the letters in continuous line which require a curve. The latter includes several particulars. Those should be (*a*) the formation of curved letters requiring the oval, first full as in *o ;* then broken as in *c ;* partial as in *e ;* modified and lengthened as in *l.* The same letter, as *o* for example, should be written continuously, on one line, without taking the pen from the paper, and gradually more rapidly till that letter can be formed. After the conquest of *o,* the next should be *c,* as requiring like formation, and then *e,* and then *l.* There should be (*b*) the formation of curves not oval, in the *i, u, w, r, v,* each taken alone; (*c*) the formation of curves of opposed formations, in *x, m, n ;* (*d*) the formation of longer curves, in *j* and *f ;* (*e*) the intermingled curves, in *s* and *z ;* (*f*) combinations of large and small movements, in *b, g, h, k, q, y.*

6. The formation of letters having straight lines, long or short, as *a, d, p, t;* 7. The formation of the capitals, beginning with those which have a stem, in writing and forming that common stem continuously, as the basis for the written capitals, *B, D, F, H, K, L, P, R, S, T,* and going on from these to the formation of all.

These should be practised at least for a few minutes *daily*, till the desired acquisition is made.

SEC. 2.—USE OF CAPITALS.

787. Capital letters, are used like accents, to distinguish what needs to be distinguished, viz.:

1. For commencements; (*a*) of a piece of writing; (*b*) of a separate sentence; (*c*) of a line of poetry; (*d*) of a quotation.

2. For proper names and titles; as (*a*) of the Deity; (*b*) of men; (*c*) of places; (*d*) of books, and often of sciences; (*e*) with Adjectives derived from the proper names of places; as, *American, English, Grecian, German;* (*f*) for words that are the principal subjects of discourse; (*g*) in personifications. (By personification is meant, speaking to or of *things,* as *persons.* Thus: "Come, gentle *Spring.*")

3. For the pronoun I, and the interjection, O.

788. The reason of the rules will be seen by neglect of the capitals where needed.

"the old world has revealed to us the beginning and end of its struggles for liberty. greece, lovely greece."

"the land of scholars, and the nurse of arms, where sister republics in fair procession chanted the praises of liberty and the gods, o, where and what is she? i see her sons united at thermopylæ, and marathon; and the tide of her triumphs rolled back upon the hellespont. the man of macedonia did the work of destruction. rome, republican rome, where and what is she? a mortal disease was upon her vitals before cæsar had passed the rubicon; and brutus did not restore her health by the deepest probings of the senate-chamber. the roman people betrayed rome."

"the atlantic and pacific oceans wash the american continent and touch two sides of the united states."

i find the following sentiment in pope's essay on man:

"say first, of god above or man below ;
what can we reason, but from what we know?"

i read in thompson's seasons:

"come gentle spring, ethereal mildness come."

socrates used this maxim: "know thyself."

Correct the foregoing examples and state what rule is violated.

OBS.—The tendency of modern usage in this language is to lessen the use of capitals.   Formerly, every noun had a capital letter.

SEC. 3.—SYLLABICATION.

789. Syllabication is the mode of dividing a word into its syllables.

790. This division may be made by *sound* or *sense*.

791. If by *sound* the division is *phonetical*.   This is the common mode of syllabication.   It gives the common rule.

Divide the word, according to its separate Vowel-Sounds; as, *co-op-e-rate, a-e-ri-al, Cæ-sar.*

1. As this rule is based on sound, the Consonants which modify a Vowel-Sound must be joined to it; as, *ap-os-tol-i-cal, trav-el-ler, coun-sel-lor;* not *a-post-o-li-cal, tra-ve-ler, couns-e-lor.*

2. Separate Vowel-Sounds must be separated in syllabication, as seen in the example above.

3. Phonetic syllabication when erroneous corrupts spelling; as, *counse-lor*, for *counsellor;* when correct it proceeds directly from the principles of Phonology.   Thus the study of sound prepares for syllabication by sound.

792. If the syllabication is by *sense* the division of the word is *Ety-mological.*   In Derivatives, the radical syllable (having the Stem-Word), each prefix, and each suffix are separated.   In Compounds, the simple words are separated; as, *in-de-struct-i-bil-i-ty, out-run, black-en-er, harm-less, bright-ness, mis-under-stand-ing, hand-work, head-ache, rail-road.*

1. Some parts of a Compound or Derivative may need farther sylla-bication by sound; as rosy-fingered—*ro-sy-fing-ered.*

2. Etymological syllabication thus proceeds directly from Etymology. The formation of a word directs how to syllabicate.

793. Both methods are used, but phonetic syllabication is the usual guide.

SEC. 4.—SPELLING.

794. The Spelling of English words is guided by two simple principles, in every word :

1. Preserve its DERIVATION;

2. Preserve its SOUND.

Language passes from a previous to a following generation. The aim of the spelling is to preserve those two essential things, which the public might otherwise lose.

Those who live, need to be told by the spelling whence the word came, and how the word should be sounded. All English spelling is conformed to these principles with a few exceptions.

795. If spelling be generally regarded as not so simple, it is because the formation of English words from their sources has not been first studied.

For example, *bough* and *plough* are spelt with *gh*, to preserve the Derivation, to show the Etymology. They are derived from the Gothic family, through the Saxon, and the primitive words all have a guttural consonant at the end. Thus Saxon, *ploge*, German, *pflug*, for *plough;* and Saxon, *bōg*, or *bogh*, from *bugan*, for *bough*. The spelling *plow* is a corruption to be arrested. *Use*, is spelt with an *e*, to direct the *sound*. E is not obtained by etymology, since the primitive Latin word is *utor*, *us*us. But if we left off the *e*, people would give it the sound of *us*. So, *traveller*, had *l* doubled, to prevent the sound of *trav-e-ler*. *Waggon* had a double *g*, to avoid the sound of *way-gon*.

796. These two principles are applicable: 1. To Stem-Words. 2. To Prefixes and Suffixes. 3. To the combination of Stem-Words with both. They are considered: 1. In the Gothic family; 2. In the Græco-Latin; 3. In miscellaneous sources.

1. SPELLING OF WORDS FROM THE GOTHIC FAMILY.

(1.) *Stem-Words*.

1. Stem-Words drawn from the Saxon conform as nearly as possible to the spelling of the primitive word. An example has already been given in the words *bough* and *plough*. To see a reason for the spelling, find the *source*, in a good dictionary.

2. It is a rule in the Gothic family still seen in German, that a *short vowel*, placed before a consonant, doubles that consonant.

(*a.*) This rule has been retained for words ending with the Continuants F, L, and S.

Hence primitive words, monosyllabic, ending in F, L, or S, preceded by a single vowel-sound, double the final consonant; as, *puff, gruff, stuff, doff, scoff, stiff, cliff, skiff, staff, gaff; skull, dull, loll, doll, still, drill, well, swell, shall, mall, ell, cell; class, glass, brass, tress, guess, hiss, kiss, miss, loss, moss, cross, buss, truss, muss, fuss.*

These doubled terminations keep the alphabetic sound of F, L, and S. But when F changes to its pectoral V, and S to its pectoral Z, then the second principle regarding sound comes in, and we write: *of, as, is, has, was, his.*

Exceptions are: *if, yes, this, us, thus, gas.*

A reason for these exceptions can be found in the etymology of the words. Whoever will consult a good dictionary will find that the vowels in the primitive words were long, and that the apparent irregularity is but a conformity to Gothic rule.

(*b.*) The doubling is also seen in *butt,* to distinguish it from the conjunction, *but;* in *ebb, egg, inn* (to distinguish it from *in,* the preposition); and in *odd, purr.* The reasons for the spelling will be seen by reference to the etymology in the dictionary; or by the principle of preserving the sound.

(*c.*) In other cases the final consonant of monosyllabic Stem-Words is not doubled.

3. *Long Vowel-Sounds* are represented in words from the Gothic family through the Saxon:

(*a.*) By adding one or more Vowels; as, *moon, ooze, through, coal, boat, door, floor, pour, seed, read, pair, bear, pear, heart, sound, oil, pain, main:*

(*b.*) By adding one of the Semi-Vowels; as,

1. *Brew, drew, low, crow, now, few.* (W.)
2. *Key, quay, say, boy, buoy, day, they.* (Y.)
3. *Ah, hah, oh.* (H.):

(*c.*) By placing E after the following consonants (just as in *move, prove,* and others from the Latin); *bore, tore, sore, hole, mete, bare, pare, tube, use, hate, late.*

(2.) *The Affixes.*

797. The *Affixes before* the Stem-Words are *Prefixes.* Those from the Gothic are few in number, and their spelling must be learned by observation. They are: *a, be, en, fore, in, mis, out, over, un, under, with.*

Observe that *miss,* as a verb, is spelled with a double S, but, as a prefix, with a single S; as, "I shall *miss* in counting." "I shall *miscount*."

The *Affixes after* the Stem-Word are *Suffixes.* These are, as we have seen, for Verbs, *en, ish;* for Adverbs, *ly, ward;* for Adjectives, *en, ful, ish, less, like, ly, some, ing, ed, ward, y;* for Nouns of the Thing, *dom, hood, ness, ship, th, ing;* for Nouns of the Person, *er, ster, ard;* the Diminutives, *ling, kin, ock;* and the Feminines, *ess, ine.*

The spelling is to be learned by observation.

Observe that *full*, as an adjective, is spelled with a double, but as a suffix, with a single L; as, "a *full* measure," mirth*ful*, beauti*ful*.

(3.) *Combinations of Stem-Words with Prefixes and Suffixes.*

798. The rule of the language is a very simple one.

In combining Stem-Words with Prefixes and Suffixes, preserve the original spelling of each, unless a modification is required for sound.

This rule involves the two fundamental principles. It requires the preservation of the original spelling, so that the elements of the word may be presented to the eye, in all cases, except where necessity, for the sake of sound, compels a deviation; as, mis-under-STAND-ing; MIRTH-ful-ness.

[OBS.—In putting *en* before B, as in *embalm*, the change is for euphony.]

On this rule, many innovations have been made by usage, and some through ignorance. But while those innovations and changes which are fixed should be respected, every new one should be opposed; and where usage is doubtful, the scale should always be inclined on the side of the general and simple rule.

799. Many of the special rules for spelling, which have been thought arbitrary and irregular, are in reality conformed to the rule given, or to the more general law already mentioned, for short vowels with double consonants, in the Gothic family.

Special Rules for Spelling.

1. The final Y of a primitive word, preceded by a *consonant*, is changed to I, before the suffixes, except before *ing*. This is necessary for the sound; as, *fly, flies.* Did we add S to Y, it would read *flys*, and might be sounded *fliss.* But the long vowel must be preserved. If Y were *not* kept before *ing*, there would be two I's; as, *fli-ing.*

It follows, that if a vowel precede Y, no change should be made,

but the original rule followed; as, *way, ways; money, moneys; valley, valleys.*

Laid, paid, said, belong to irregular verbs. The change of Y to AI—as *lay, laid*—is required by the laws of derivation.

2. A Stem-Word, with a *short* vowel before a single consonant, doubles that consonant when it takes a suffix beginning with a vowel; as, *rob, robber; set, setting; cut, cutting; strip, stripping, stripped.*

This is, in reality, but the Gothic rule, which requires in a primitive word a doubled letter after a *short* vowel.

It follows, that long vowels, doubled vowels, diphthongs and triphthongs do NOT double the consonant; because in the Gothic family the rule is, that long vowel-sounds shall not do so.

We write, therefore, *fool, foolish; boil, boiling, boiler.*

Principles thus show why the general instinct of the people who speak the English language has preserved the proper spelling, notwithstanding that innovators have been clamoring for a change, in words where the Stem-Word ends in L, with a short vowel. The principles of the language require the L to be doubled; 1st, for the sound; 2d, for conformity to the Gothic rule for short vowels.

Ravel, from the Danish, forms *ravelled*—not *raveled.*

Shrivel, from the Saxon, forms *shrivelled, shrivelling.* So it is with many more.

II. Spelling of Words from the Græco-Latin Family.

800. Words derived from the Græco-Latin family will be found to exemplify the same rules which belong to native words.

The spelling is so made as to preserve a trace of the *derivation,* and yet to indicate the true *sound.*

1. Generally, where two or more vowels are together in the spelling of a radical syllable, one, usually the first, is for the *sound*, and one, usually the last, is for the *derivation.*

For example, the English word *chief,* is derived from the Latin, through the French word *chef.* But if we spell it in the same way, we shall represent a wrong sound, since the sound given in pronunciation is a long vowel, that of EE, and the spelling *chef,* would indicate the sound of E in *et.* We therefore insert the vowel I, and since it is for sound, put it first, and thus form the established spelling, *chief.*

The English word *receive*, is derived from the Latin, *recipio*, through the French, *recevoir*. The sound in English is *re-seev*. How shall we represent that sound and yet keep the trace of the derivation? In the first syllable we have no difficulty. *Re*, gives both sound and etymology. In the second syllable, we leave, *i*, for derivation, from rec*i*pio: we place before it *e*, for the sound. Two vowels indicate a long sound. But as the long sound might be mistaken for long *i*, we place another vowel after the consonant, *v*. We thus spell the word *receive*. The Labial, V, indicates the derivation from P in *recipio*, since they are of the same class; and also indicates the sound. After the same analogy, we spell *conceive, deceive, perceive*.

The same rule is seen in *appear*. Of the two vowels *e*, *a*, the first is for sound, the second for derivation from Latin, *par-eo*.

The English word *conduce*, is derived from the Latin, *con*, *duco*. The sound is that of a long vowel. One mode of representing a long vowel-sound is, by placing *e*, after the following consonant. By spelling the second syllable *d*, *u*, *c*, *e*, we indicate the long vowel-sound, as heard in *duce*. But if we spelled the word *conduc*, we should preserve the derivation, but mislead in pronunciation. By spelling the word *conduce*, we preserve both etymology and sound. After the same analogy, we spell *ab*, *ad*, *de*, *e*, *in*, *intro*, *pro*, *re*, *se*, *sub*, and *tra*, *duce*.

2. Generally the same rules are applied to foreign as to native words: thus,

(1.) The spelling of the primitive is preserved as nearly as the sound will allow; as, *re-duce*.

(2.) Short vowel-sounds double the following consonant; as, counse*ll*or.

(3.) Long vowel-sounds are represented by adding (*a*) vowels, (*b*) semi-vowels, (*c*) the vowel *e* after the following consonant. Where there is an added vowel, the two will indicate the long sound, and one, usually the last, will show the derivation, as has been said.

Thus, we spell *appear*, from *pareo*, with two vowels; *betray*, from *traho*, with a semi-vowel; *ad-duce*, from *duco*, with *e* after the following consonant.

(4.) In the combination of Stem-Words with Prefixes, and Suffixes, we preserve the original spelling of each unless a modification is required for sound; Thus, the Stem-Word *act*, from Latin, *ago*, act*um*, is to take the prefix, *re*, and the suffix, *ion*. We therefore simply spell the word, *re-act-ion*.

(5.) Euphonic letters are introduced; as, O, in Geography.

The spelling of prefixes and suffixes must be learned by observation, and should be well fixed in the memory.

The same conformity to the rules for spelling Native Words (those from the Gothic family) will be found in the other particulars mentioned under that head.

801. *The eighteenth attainment in language consists in ability to spell the words of the language properly.*

For an exercise correct the spelling in the following words, and state what principle is followed:

Cheefly, receve, deseev, deeduse, traydewse, inntrowdoose, aduse, confur, deephur, preefur, preffurrens, counselur, cowncelor, counselor, presyure, presyon, depresing.

ENGLISH GRAMMAR.

DIVISION IV.

PROSODY.

DIVISION IV.

PROSODY.

802. After the forms of representation for words, follow those for Sentences. Thus arises the fourth division of Grammar.

The fourth division of Grammar is called PROSODY. It treats of the representation of thought in correct forms in Sentences.

803. The word Sentence, as here used, includes the *Sentence in Analysis*, and the *Sentence in Expression*.

804. The *Sentence in Analysis*, is assertion, by that combination of words which was considered under Universal Grammar (30. 20), formed syntactically by the union of one Verb with one Subject; formed logically by the union of a Predicate with a Subject, though a Copula.

A *Simple Sentence by Analysis*, is strictly a unit of speech *for the mind*.

805. The *Sentence in Expression* is a combination of words so separated as to form a unit of speech *for the eye or ear*.

For the eye, the separation is made in written language by a capital letter at the beginning, and a dot at the end, with a small space before and after it, as seen in this very sentence. For the ear, the separation is made by what is called the falling of the voice at the end, with a slight interval of silence, called a pause, before and after it. A Sentence, one in the Expression may include many in Analysis, as was seen abundantly in Universal Grammar, and under Syntax. (111, 119.)

806. The Sentence in Expression, as the unit of speech, receives *combination* and *division*.

807. The combination of Sentences produces in written language, the *paragraph* or head of discourse; the *section;* the *chapter ;* the *part;* the *book* or *volume*.

808. The divisions of a Sentence form its parts. Such are members, clauses, phrases. (112.) An additional division exists in poetry; that

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into measured lines. Without the latter division, discourse is called prose
Poetry may be spoken with music, and thus form song.

809. The varied forms in which thought and feeling may be
represented in Sentences, are found more fully for the eye in
poetry than in prose, and for the ear in singing than in com-
mon speaking.

810. Hence models and rules for the best modes of expres-
sion both in writing and speaking, are sought in poetry and
music. In all nations, prose composition is guided from im-
perfect to perfect forms, by poetry.*

811. The term *Prosody*, expresses this fact. It is derived
from the Greek (προς ᾠδη), and means literally *to*, or *for song*.

812. Sentential forms, the subject regarded by Prosody, are for the
ear, the eye, for both, or through both, for a certain impression on the
mind.

Hence arise its divisions.

813. Sentential forms, satisfactory.

For the ear, eye, and mind, belong to FIGURES ;
For the ear and eye,   "   " RHYTHM ;
For the ear,   "   " ELOCUTION ;
For the eye,   "   " PUNCTUATION.

814. METHOD.—Rhythm, by including versification, and the mechanism
of poetry, is a natural introduction to all the others. It prepares directly
for Figures; Figures for Elocution; Elocution for Punctuation.

Punctuation cannot be understood without the pauses are known
which are required by Elocution; nor Elocution, without the kinds of
Sentences, produced by Figures; nor Figures, without Poetic Composition
from which they are drawn; nor this last without Rhythm which is its
basis. Accordingly, the following will be the order: 1st, Rhythm;
2d, Figures; 3d, Elocution; 4th, Punctuation.

815. The subject treated of in RHYTHM, is the Sentence, as
measured into divisions distinct and proportioned.

The subject in FIGURES, is the Sentence, as *varied* for certain
impressions on the mind.

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* Isocrates, by applying this principle led Greek prose to its highest excellence.

The subject in ELOCUTION, is the Sentence, as *uttered* in language spoken.

The subject in PUNCTUATION, is the Sentence, as *marked* in language written.

816. These subjects will prepare for other attainments in language. The first and second will teach how to mould sentences in the mind, the others to speak and mark them.

CHAPTER I.

RHYTHM.

817. The word *Rhythm* is from the Greek, and appears to be an old compound (603. Obs. II.), formed originally from two words (ρεω, αριθμος), one signifying *motion*, and the other *number*. Its sense by etymology is *motion numbered*.

The explanation from the thing agrees with that from the word.

818. RHYTHM, in its most *general sense*, is proportion applied to distinguished points and intervals in any motion. It is the timing of motion by number, and produces correspondence between parts of motion and parts of time.

For example, in the motion of walking, the distinguished points are the steps, the instants of the contact of the foot with the ground. The intervals of the motion are between step and step. In marching by music the steps are rhythmical, because timed. In common walking made now fast, and now slow, the movement, being irregular, is not timed, and hence not rhythmical. Dancing is another example of motion timed.

So in the motion of striking, the beats on the drum in martial music are rhythmical, but not the irregular blows of a child on the same instrument. In this case the distinguished points are the beats, and the intervals are between beat and beat.

819. Speaking is a motion of the breath from the will among the vocal organs (478), forming words in successive syllables. The distinguished points in the motion are the distinguished syllables. A syllable is distinguished, as has been shown, by being louder or longer than others. If louder, there is accent; if longer, quantity. Some languages use the one mode, and some the other. This language (English), uses *accent*.

820. The intervals in speaking a sentence lie between one distinguished syllable and another, and in English, between accent and accent; as,

> " How sléep the bráve who sínk to rést,
> With áll their coúntry's wíshes bléssed."

From the beginning of the accented syllable in the word *country*, to that in the word *wishes*, is an interval.

821. In a word of two or more syllables, *apart from the sentence*, there are not strictly intervals, but the syllables before or after the accented syllable are so regarded for convenience; as, *superincúmbent, beáutifully*.

822. Rhythm *in Grammar* is proportion applied in human speech to the distinguished syllables of words in sentences, and to the intervals between them.

Thus in the example just given, every second syllable is accented. The movement is regular and timed, and is, therefore, rhythmical.

823. Monosyllables, apart from the sentence have no accent, but in a sentence, those which are naturally spoken with more stress of the voice become accented. They are louder than the others, and others as compared with them softer. This forms accent. (746.) Thus in the example, *sleep, brave, sink, rest, all, blessed*, receive more stress, than the formative parts of speech, *how, the, who, to, with, their*. They take the accent.

824. The intervals are named *feet*. The word is used because of the analogy between the motion of the voice in speaking, and that of the body in walking; between the stress of the voice in the distinguished syllable, and the touch of the foot in the step.

825. Feet are accordingly the smaller divisions of rhymthical speech.

826. The classes of feet depend on the *number* of the syllables; the subdivisions of those classes on the *accentuation*.

Feet are classified, as *disyllabic, trisyllabic, tetrasyllabic*,* and thus continously, as they contain *two, three, four*, and *more* syllables.

827. The classes of feet are subdivided according to the position of the accented syllable, as compared with the others. Thus, if in a foot of two syllables (disyllabic) the accent be on the first, that foot is named Trochee; as, *únder, bránches*. If the accent be on the last, the name is Iambus; as, *repóse, unbléssed*.

828. Instead of *all* the foreign names, given to these feet, they are more easily represented by simply using the two letters L, and S. *Loud*, or *long*, will be indicated by L, and thus also the distinguished syllable in *any* language. *Soft*, or

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* English compounds are two-syllabled, three-syllabled, four-syllabled.

short, will be indicated by S, and thus also the unistinguished syllable.

The same signs will then apply in the English, where the distinction is by accent, and in the classic and other languages, where it is by quantity. Such a method of naming the feet gives very great conveni ence. A number can be put before a letter to save repetition; as,

<div align="center">l, s, s, s = l, 3 s.</div>

829. In the examples from English, L will represent the *accented* syllable, and S the *unaccented. All the feet which are or can be used, are indicated by the permutations and combinations of these two letters.* A few of the common names will be given.

In an illustrating word the mark of accent will be placed over the accented syllable.

830.   *Disyllabic Feet.*

1st. s, l, called an Iambus; as, *repóse.*
2d. l, s,   "   a Trochee; as, *lóvely.*
3d. l, l,   "   a Spondee; as, *wáves róll.*
4th. s, s,   "   a Pyrrhic; as, *in hĭs (light.)*

Trisyllabic Feet.

1st. l, s, s, called a Dactyl; as, *glórious.*
2d. s, s, l,   "   an Anapæst; as, *unbelóved.*
3d. s, l, s,   "   an Amphibrach; as, *belíeving.*
4th. s, s, s,   "   a Tribrach; as, *(wón)derfŭllÿ.*

The other combinations — l, l, l; l, l, s; l, s, l; s, l, l — can be easily made, and they have names (as Molossus), which need not be enumerated.

Tetrasyllabic Feet.

1st. l, s, s, s (or l, 3 s), called a Pæon 1st; as, *béautıfully.*
2d. s, s, s, l (3 s, l),   "   "   4th; as, *superindúce.*

The other combinations by fours can be easily made, but their names need no enumeration here. A pentasyllabic foot would be l, s, s, s, s.

831. The feet to be fixed in the memory are the Iambus = s, l; the Trochee = l, s; the Dactyl = l, s, s; the Anapæst = s, s, l; the Pæon = l, s, s, s, or s, s, s, l.

832. *Words,* apart from the sentence, contain these feet.

Each of the Correspondent Derivatives under the four material parts of speech has the same or similar feet.

(a.) Thus, a derived Adjective, with a Suffix, taking accent as it does

on the Stem-Word, but never on the Suffix, will always end with an unaccented syllable; and hence with l, s, (Trochee); or l, s, s, (Dactyl); or l, s, s, s, (Pæon 1st); as, *gólden, beáutiful, spíritual.* A present Participle must have like terminations; as, *réading, réddening, beáutifying.*

(*b*.) A derived Adverb, for a like reason, will end with l, s; l, s, s; l, s, s, s; or l, s, s, s, s—that is, with the Trochee, or the Dactyl, or that one of the four-syllabled or five-syllabled feet which has only the first accented; as, *bláckly, wóndrously, beáutifully, spíritually.*

(*c*.) An Adverb derived from an Adjective adds one unaccented syllable to the Adjective, and thus forms a foot of the next grade to that of the Adjective.

(*d*.) Nouns of Person or Thing having a Suffix will, for like reason, form similar endings and feet, since the Suffix does not receive the accent; as, *máker, góvernor, pérsecutor, bríghtness, bléssedness, laúdableness, réasonableness.*

Such Nouns add at least one unaccented syllable to the word from which the derivation is made.

(*e*.) Verbs with a Suffix will, for like reason, form similar endings and feet; as, *hárden, glórify, sénsualize, spíritualize.* In all these are Trochees, or Dactyls, or the 1st Pæon. All have feet ending with unaccented syllables.

[OBS.—The tendency of the language to the Trochee, the Dactyl, and the feet which end in unaccented syllables, is thus evident. In English, the foot which prevails in conversation is the Trochee; in descriptive style, the Dactyl; in finished rhetorical composition, the tetrasyllabic foot, called the 1st Pæon.]

(*f*.) Verbs which are Branch-Words, having one or more Prefixes, but no Suffix, form s, l, (the Iambus); or s, s, l, (the Anapæst); or s, s, s, l, the 2d Pæon; as, *redúce, intervéne, superindúce.*

833. One distinguished syllable in any language is regarded as equal in time to two undistinguished syllables.

This seems to be a law of nature for *all* languages.

It directs, as has been stated, to the *best utterance of English words,* as well as to rhythm.

834. Feet thus present different proportions. Of disyllabic feet, s, l, and l, s, (the Iambus and Trochee) are 1 : 2, 2 : 1 ; l, l, (the Spondee), 2 : 2. Of trisyllabic feet, l, s, s, and s, s, l, (the Dactyl and Anapæst) are 2 : 2. Of tetrasyllabic feet, l, s, s, s, and s, s, s, l, (the 1st and 4th Pæon) are 2 : 3.

835. Feet with the proportions of two to one, or of two to two, are

used in poetry, though not limited to poetry. Feet with the proportion of two to three are used in rhythmical prose, and are called Rhetorical Feet. These feet, however, may be transferred to poetry.

This fact in language can be expressed without the use of numbers, in this yet more simple manner. Poetry and common speech place the accents nearer; rhetorical composition, farther apart.

It must be understood, that in each kind there is only predominance of its appropriate feet, but not strict limitation. Poetry intermingles the rhetorical feet with its own; rhetoric, the poetic; common speech, both.

836. Rhythm, accordingly, is poetic or non-poetic. It is poetic when it uses poetic feet, with uniform divisions. It is non-poetic when it does not use poetic feet, nor uniform divisions.

The non-poetic is usually called Rhetorical Rhythm. It is found in the more animated passages of great orators and cultivated writers, as Demosthenes, Cicero, Burke, Erskine, Brougham, Gibbon, Alison, Macaulay, Irving, Everett. Among American writers, the two latter form periods of appropriate harmony.

Poetic Rhythm forms Verse.

SEC. 1.—POETIC RHYTHM.

Versification.

837. *Versification* is making sentences in verse.

838. Verse is poetic rhythm, formed by separating rhythmical speech into uniform divisions, called lines, which contain a predominance of *poetic* feet.

839. A poetic line, *regarded by itself*, contains a definite number of syllables or accents, fixed by a certain order; as,

> "Now far he sweeps where scarce a summer smiles."

This is a poetic line of ten syllables, with five accents, each accent being placed on the even syllables. The foot thus formed is s, l, (Iambus).

840. A poetic line *in composition* has a line or lines *reciprocating* with it, and in *syllables* or *accents*, *equal* to it; as,

> "Now far he sweeps where scarce a summer smiles,
> On Behring's rocks or Greenland's naked isles."

The second line is equal in the number of its syllables to the first, and in

this instance, is equal in its accents. It reciprocates, not only by that equality, but in this case by similar sounds in the last words, *smiles* and *isles*.

841. By reciprocation in language is meant correspondence between two portions—such that the first causes anticipation of the second, and the second, when given, refers the mind back to the first. It applies to all poetry in all nations, since every kind of poetry has the parallel structure, but beyond poetry, in the prose sentence, and throughout language. In poetry, words having like sounds, called rhymes, form only one mode of reciprocation.

842. The equality may be in the *accents* in a line, and not in the syllables, as in the following examples.

In the following extracts from Scott and Coleridge, the *accents* are *four* in each line. The *syllables* in each line vary in number. The places of the accents also vary, and thus the feet. Accent is placed also on some particles.

> "They quítted nót their hárness bríght,
>   Néither by dáy, nor yét by níght;
>   Théy láy dówn to rést
>   With córselét láced,
>   Píllowed on búckler cóld and hárd;
>   Théy carvéd át the méal
>   With glóves óf stéel,
>   And they dránk the red wíne through the hélmet barréd."
>   [SCOTT.

>   "They cróssed the móat, and Chrístabél
>   Tóok the kéy that fítted wéll
>   The gáte that was íroned withín and withoút,
>   Where an ármy in báttle-arráy had marched óut."
>   [COLERIDGE.

In the following examples are *six accents*, at least, in every line, while the *syllables* in different lines vary in number:

"Whére is the thátch-roofed víllage, the hóme of Acádian fármers—
   Mén whose líves glided ón like rívers that wáter the wóodlands,
   Dárkened by shádows of eárth, but reflécting an ímage of heáven?"
                                                    [LONGFELLOW.

"Dówn did he gó from the crágs of Olýmpus with ráge in his spírit,
   Beáring his bów on his shóulder, togéther with wéll-cover'd qúiver."
                                          [HOMER, Book I., l. 44, 45.

Such lines form what is called the Classic Hexameter, because used by the Greek and Latin poets.

16*

It is thus seen that equality may be in syllables or accents.

843. Verse may be with or without rhyme. Rhyme is similarity of sound in the last syllable or syllables of words; as, *smiles, isles; bright, night; hard, barred; meal, steel; without, out*—in the examples.

Rhyme is one mode of reciprocation. Verse with rhyme places such rhyming words at the end of the lines. But rhyme may also be inserted within the lines, in addition to those at the end, as in sportive verse:

> "And dashing, and flashing, and splashing, and clashing,
>
>   All at once, and all o'er, with a mighty uproar,
>
>   In this way, the water comes down at Lodore."   [SOUTHEY.

Verse without rhyme is seen in the examples already given of Classic Hexameter.

844. Blank verse in English poetry is verse without rhyme, in lines each of ten syllables, with the number of accents varying, according to the rhythm required; as, with eight accents:

> "Rócks, cáves, lákes, féns, bógs, déns, and shádes of déath."
>
>   [MILTON.

With six accents, and five:

>   —— "So eágerly the fiénd,
>
> O'er bóg, or steép, through stráit, roúgh, dénse, or ráre,
>
> With heád, hánds, wíngs, or féet, pursúes his wáy,
>
> And swíms, or sínks, or wádes, or creéps, or flíes."   [MILTON.

With four accents, or three:

>   —— " Thither he flies,
>
>   Undáunted, to meet thére whatéver pówer
>
>   Or spírit of the néthermost abýss
>
>   Might in that noise reside:——"   [MILTON.

In these lines of blank verse the *syllables* are *ten* in number, while the *accents* vary, though ever subject to laws of rhythm.

845. Alliteration is the repetition of the same letter in successive words; as, "*An Austrian army awfully arrayed.*" It is a mode of reciprocation.

846. A Couplet, or Distich, consists of two lines taken together. A Triplet consists of three lines rhyming together.

847. A Stanza is a combination of several verses or lines, varying in number, and making a regular division of a poem or song. Thus, "Spenser's Faerie Queene" and "Byron's Childe Harold" are written in what is called the Spenserian stanza—the name being from the poet Spenser. The lines are in number nine, each of ten syllables, but the last, which has twelve. The 1st and 3d lines rhyme together; the 2d, 4th, 5th, and 7th; and the 6th, 8th, and 9th; as,

"Ah, then and there were hurryings to and fro,*
   And gath'ring tears, and tremblings of distress,
   And cheeks all pale, which but an hour ago,
   Blushed at the praise of their own loveliness;
   And there were sudden partings, such as press
   The life from out young hearts, and choking sighs
   Which ne'er might be repeated. Who could guess,
   If ever more should meet those mutual eyes,
   Since upon night so sweet such awful morn could rise?"

                                [BYRON.

848. A Sonnet is a short poem of fourteen lines on some one subject. The lines have ten syllables, and are divided, *when regular*, into stanzas, two of four lines in each, and two of three in each, but with the arrangement of the rhymes not always similar. Among English authors, Milton and Wordsworth excel in the Sonnet.

ON THE DEPARTURE OF SIR WALTER SCOTT FROM ABBOTSFORD, FOR NAPLES.*

"A trouble not of clouds, nor weeping rain,
    Nor of the setting sun's pathetic light
    Engendered, hangs o'er Eildon's triple height;
  Spirits of power assembled there complain
  For kindred power departing from their sight;
    While Tweed, best pleased in chanting a blithe strain,
    Saddens his voice again, and yet again.
  Lift up your hearts, ye mourners! for the might
  Of the whole world's good wishes with him goes;
    Blessings and prayers in nobler retinue,
  Than sceptred king, or laurelled conq'ror knows,
    Follow this wondrous potentate. Be true,
  Ye winds of Ocean, and the midland Sea,
  Wafting your charge to soft Parthenope!"

                              [WORDSWORTH.

THE KNELL FOR A YOUNG PERSON.*

"Not e'en thy heavenly and harmonious swell,
    Calling to Sabbath worship, with a sound,
    From tower to tower reverberated round,
  Can with my spirit harmonize so well,
  As that sad requiem, melancholy bell,

---

* Examples are given, which can be used in parsing.

> Which with unvaried cadence stern and dull,
>   Tolls for the burial of the beautiful!
> There is a potent and a thrilling spell,
> In every solitary stroke, to start
> Long-cherished thoughts from mem'ry's inmost cell
>   And deep affections; while each warning tone
> That rests 'mid solemn pauses far apart,
>   Like drops of water dripping on a stone
> Cheerless, and ceaseless, wears into the heart."

[CROSWELL.

KINDS OF POETRY.

849. Full explanation of the different kinds of poetry belongs to another part of the course.

For so much of the mechanism of poetry as must be taken by Grammar, the following explanation is sufficient.

Poetry is imitation. It imitates by language representing. Its classes are determined by the things represented, and by the mode of representing. The things are actions, passions, objects; great, beautiful, or the reverse. The mode of representation is from the poet directly, or through others; if through others, by music, or by speech and action, as in the theatre.

Epic poetry has for its subject great actions, expressed by the poet directly: *Tragedy*, great passions, presented indirectly by others in speech and action: *Comedy*, little and ludicrous characters and actions expressed, as in Tragedy: *Satire*, the same expressed by the poet: *Lyric* poetry, personal emotions, expressed by the poet with music: *Descriptive* poetry, beautiful and sublime objects, expressed by him directly: *Didactic*, great principles for conduct, expressed by him directly.

Lyric poetry may express *great* emotions, and thus form the *Ode; gentle*, and thus the *Song; plaintive*, and thus the *Elegy*.

An example of the Epic, is *Milton's Paradise Lost;* of Tragedy, *Shakespeare's Macbeth;* of Comedy, *Goldsmith's She Stoops to Conquer;* of Satire, *Pope's Satires;* of the Ode, *Dryden's Alexander's Feast;* of the Elegy, *Gray's Elegy in a Country Church-yard;* of Descriptive poetry, *Thompson's Seasons;* of Didactic, *Akenside's Pleasures of the Imagination.* The Song needs no example.

METRE.

850. Metre is the arrangement of a certain number of feet in a poetic line.

851. According to the number of the feet in the line, is the numbering

for the metre in that line. Thus, a line of one foot is called *Monometer;* of two, *Dimeter;* of three, *Trimeter;* of four, *Tetrameter;* of five, *Pentameter;* of six, *Hexameter;* of seven, *Heptameter.** If the plain English compound words were used, the meaning would be at once in the mind, as *single footed line,* etc.

Thus the Spenserian stanza has eight Pentameter lines, and one Hexameter (in plain English, eight *five-footed* lines, and one *six-footed* line).

852. The feet used in poetry are mostly Disyllabic and Trisyllabic. The Tetrasyllabic feet belong to rhetorical rhythm, and, when used in poetry, are to be regarded as transplanted.

853. Of Disyllabic feet, the principal used in poetry, are s, l, and l, s, (the Iambus, and the Trochee).

Of Trisyllabic feet, l, s, s, and s, s, l, (the Dactyl, and Anapæst).

854. In verse, with lines equal in the number of syllables, four principal kinds are thus produced: Iambic verse, Trochaic, Dactylic, Anapæstic (s, l-verse; l, s; l, s, s; s, s, l).

855. Each kind of verse may have lines containing from one to eight feet. *The extreme numbers are unusual, and run into the character of prose.*

1. IAMBIC VERSE.

856. A line of strictly Iambic verse, with an Iambus in each foot, has every second syllable from the beginning accented.

Foot 1st.	2d.	3d.	4th.	5th.	6th.	7th.
			7 feet.			
For cóld	and stíff,	and stíll	are théy	who wróught	thy wálls	annóy.
			6 feet.			
Thy réalm	forév	er lásts	thy ówn	Messí	ah réigns.	
			5 feet.			
From ránk	to ránk	your vól	leyed thún	der fléw.		
			4 feet.			
How sléep	the brávo	who sínk	to rést.			
			3 feet.			
He stíll	rebuílds	thy spán,				
Who fírst	spoke péace	to mán.				
			2 feet.			
With ráv	íshed éars					
The món	arch héars.					
			1 foot.			
They cáme						
In fláme.						

* The correspondent English compounds would be *single-footed, two-footed, three, four, five, six, seven-footed.*

Of all these, that which is numbered five, has become classic in English, forming Heroic verse.

2. TROCHAIC VERSE.

857. A line of strictly Trochaic verse, with a Trochee in each foot, has an accent on the first syllable, the third, fifth, and all the odd syllables: as,

> "Under | snów en | cúmbered | bránches."
> "He with | viny | crown ad | vancing."

Trochaic lines may have from one to eight feet. The middle numbers are more common; as, of four feet:

> "Lord, with | glowing | heart I | praise thee!"

3. DACTYLIC VERSE.

858. A line of strictly Dactylic verse, with a Dactyl in each foot, has an accent on the first syllable of the line, on the fourth, the seventh, and each third syllable to the end. A Dactylic verse seldom ends with a Dactyl, but usually with a Trochee; as,

> "Sólemnly | ánswered the | séa, and it | míngled its | róar with the | dírges."

Dactylic lines may be in any of the metres, with one foot, or two, three, four, five, or six. There *may* be seven or eight feet. But beyond six, the number of the syllables becomes so great that the composition assumes the character of rhythmical prose. Thus, two and three feet are musical:

> "Bírd of the | wílderness,
>   Blíthesome and | cúmberless,
> Swéet be thy | mátin o'er | móorland and | léa."

But eight feet would become prosaic; as,

> "Nímrod, the | húnter, was | míghty in | chásing, and | fámed as the | rúler of | cíties of | yóre."

4. ANAPÆSTIC VERSE.

859. A line of strictly Anapæstic verse, with an Anapæst in each foot, has the accent on every third syllable; as,

> "O'er the lánd | of the frée, | and the hóme | of the bráve."
> "That would glád | ly be bríde | to the yoúng | Lochinvár."
> "At the clóse | of the dáy | when the hám | let is stíll."

The same remarks apply to this verse as the others. Though it is possible to frame lines of eight feet, or of one, they are not common, and in the extremes, the poetic character lessens, even if rhyme be employed.

860. Such is verse when limited strictly to certain feet. Strict limitation is more needful when verse is written to be sung. But few poems, especially those written to be read, are thus uniform. Too much uniformity would cause monotony, and injure expressiveness. For example, in Iambic Pentameter, the first line of the following couplet has s, l (an Iambus) in each foot, but in the second line, l, l (a Spondee) in the second foot:*

> " And béar | acróss | the wáves' | tumúlt | uous róar,
> The wólf's | lóng hówl | from Óo | nalás | ka's shóre."*
>
> <div align="right">[CAMPBELL.</div>

In Anapæstic Tetrameter, the first line in the ensuing couplet has only s, s, l (Anapæsts) in every foot; but the second line has l, l, l (a Molossus) in the second foot, and l, s, l (an Amphimacer) in the last.

> " And the shéen | of their spéars | was like stárs | on the séa,
> Where the blúe | wáve rólls níght | ly in déep | Gálilée."*
>
> <div align="right">[BYRON</div>

POETIC PAUSES.

861. Certain pauses are required in poetry to give full effect to the line. These are chiefly the *cæsural* and the *final pause*.

The cæsural pause is a suspension of the voice in the line itself; and the final pause, a like suspension at the end of the line. The following lines furnish examples. The cæsural pause is marked (''), and a subordinate cæsural ('). The subordinate is sometimes named *demi-cæsural*

> " Warms' in the sun'', refreshes' in the breeze,
> Glows' in the stars'', and blossoms' in the trees;
> Lives' through all life'', extends' through all extent,
> Spreads' undivided'', operates' unspent."   [POPE.

862. The effect of pause on a hearer depends on the well-known fact, that if too much be crowded on the attention at once, the impression is weakened. There must be one thing at a time. The parts of a thing must be impressed one by one, in order that the whole may impress.

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* Poetic feeling leads the poet to such changes in the feet, that he may make the image more vivid which he wishes to present, and may imitate the sense by the sound. Each of these lines imitates the object expressed in it.

Pauses are also needed for breath.

(*a.*) The effect of the cæsural pause consists in giving less than the whole line to the attention, and deepening the effect of the whole by that of the parts.

(*b.*) The effect of the final pause consists in not giving more than the line to the attention.

Hence, in the best poetry, the sense is made to terminate with the line.   The lines do not run one into the other.

The effect of those chiselled lines from Pope would be marred by such wretched construction as would mingle the lines thus:

> Warms in the glowing sun, and in the breeze
> Refreshes; glows in stars, and in the trees
> Blossoms, and lives through life, and through extent
> Extends: unparted spreads, and works unspent.

Remarks on the Different Kinds of Verse.

1. VERSE OF DISYLLABIC FEET.

(1.) *Iambic* (s, l).

Octameter.—Iambic verses of eight feet are now written with the line divided into two, and form what is called *Long Metre.* It has four lines each of four feet; as,

> "Before | Jeho | vah's aw | ful throne,
> Ye na | tions bow | with sa | cred joy."

Heptameter.—Iambic verses of seven feet are now written with the line divided into two, and form what is called *Common Metre.* It has four lines; two of four feet, and two of three feet; as,

> "This day | be bread, | and peace, | my lot;
> All else | beneath | the sun,
> Thou know'st | if well | bestowed | or not:
> And let | Thy will | be done."

Heptameter and *Hexameter* combined.—Iambic verses of six and seven feet alternately, are now written with the line divided into two, and form what is called *Short Metre.* It has four lines; two with three feet in each; and two, with four in one, and three in the other; as,

> "That so | Thy won | drous way
> May through | the world | be known;

> While dis | tant lands | their trib | ute pay,
>   And Thy | salva | tion own."

Hexameter.—A line of six feet in Iambic verse is called an *Alexandrine;* as,

"Which like | a wound | ed snake | drags its | slow length | along."

Pentameter.—Four Pentameter lines rhyming alternately, form what is called the *Elegiac Stanza;* as,

> "For them | no more | the bla | zing hearth | shall burn,
>   Nor bus | y house | wife ply | her eve | ning care;
> No chil | dren run | to lisp | their sire's | return,
>   Nor climb | his knees | the en | vied kiss | to share."
>
>   [GRAY.

Heroic verse in English is usually regarded as consisting of Pentameter lines. Strictly, it is made of lines of *ten syllables*, with or without rhyme, with the Iambic Pentameter predominating, but with other metres intermingled, according to the demands of sense and feeling. It is called Heroic, because it is that by which heroic deeds are generally celebrated, in what is called heroic or epic poetry. Heroic verse in Greek and Latin is in Hexameters, with Dactyls and Spondees; but in English, German, and Italian, the Heroic verse is Pentameter, with the Iambus (s, l.) predominating.

(2.) *Trochaic* (l, s).

Trochaic verse resembles most in its rhythm, the natural recurrence of the accents in common conversation, with plain English words; as,

> "Idle, | after | dinner, | in his | chair,
>   Sat a | farmer, | ruddy, | fat, and | fair."

If we destroy the rhyme, by putting "place" for "chair," the sentence is nearly such as would be made in talking.

It is sprightly, and imitates well the song and movement in flight of certain birds, as well as the running of waters; as,

> "Hail to | thee, blithe | spirit!
>   Bird thou | never | wert!
>   That from | Heav'n or | near it,
>   Pourest | thy full | heart."
>
>   [SHELLEY, *To a skylark.*

> "Dashing | soft from | rocks a | round,
>   Bubbling | runnels | joined the | sound."
>
>   [COLLINS.

2. VERSE OF TRISYLLABIC FEET.

(1.) *Anapæstic* (s, s, l).

With short lines, as in the Dimeter, this measure is used in low and satirical poetry; as,

> "But his pluck, | see it fail,
> When no dodge | can avail!"

With the Trimeter, it becomes more elevated:

> "I am mon | arch of all | I survey,
> (And) my right | there is none | to dispute."

With the Tetrameter it has melody and some majesty, especially with a short syllable at the end; as,

> "On the warm | cheek of youth | smiles and ro | ses are blend | ing."

(2.) *Dactylic* (l, s, s).

In the Dactylic, the one worthy of remark is the Hexameter.

The Dactylic Hexameter is the measure in which the Iliad of Homer, and the Eneid of Virgil, are written.

In languages using quantity to distinguish syllables, the Spondee (l, l,) is used with the Dactyl.

There are six feet, in which the last is a Spondee, (l, l); the fifth, a Dactyl, (l, s, s,) the others Dactyls or Spondees; as,

1st foot.	2d foot.	3d foot.	4th foot.	5th foot.	6th foot.
1st. — ◡ ◡	— ◡ ◡	— ◡ ◡	— ◡ ◡	— ◡ ◡	— —
or 2d. — —	— —	— —	— —	"	"

The same expressed by letters:

1st. l, s, s.	l, s, s.	l, s, s.	l, s, s.	l, s, s.	l, l.
or 2d. l, l.	l, l.	l, l.	l, l.	"	"

1st. "Down did he | go from the | crags of O | lympus with | rage in his | spirit."—HOMER.

2d. "So Cranes | clang loud | fast fly | far sweep | over the | sea-stream."—HOMER, *adapted*. Book III., l. 5.

In a language, like the English, using accent to distinguish syllables, the Spondee is seldom found in separate words, but Dactyls are very abundant. In the place of the Spondee (l, l), the Trochee (l, s) is used. Hence the form in English is:

1st. l, s, s.	l, s, s.	l, s, s.	l, s, s.	l, s, s.	l, s.
or 2d. l, s.	l, s.	l, s.	l, s.	"	"

When *Dactyls* are used, the only difference from the classic line is found in the last foot.   For example:

"Darkened by | shadows of | earth, but re | flecting an | image of | Heaven;"

In the word *Heaven*.

In the Classic Hexameter, as every foot contains a Dactyl or Spondee there are two parts in every foot equal in time to each other, and the proportion is 2 : 2.

This is found by experience to be one of the most agreeable for the human ear, especially for subjects sublime and plaintive.

The heavy beat always comes on the first syllable.   There being six feet, and often seventeen syllables in a line, there is sufficient length to harmonize with the grandeur of sublime subjects.

So great is the charm from this proportion and arrangement, that while this measure requires for its principal theme a sublime or plaintive subject, yet it can pass to the most trivial objects, and make them appear to be in keeping.   This is seen in Homer.   The influence of the measure is diffused like sunlight over the most low and common things. This effect is found from it in Greek, Latin, German.   It is found even in English when the Dactyls are used throughout, and the proportion is 2 : 2.   An example is the following picture of cows going home at milking-time.   It could not have been given with similar effect in other measures in English poetry.   One Spondee is introduced, in the compound, *snow-white*.   But this Spondee preserves the proportion of two to two.

"Day with its | burden, and | heat had de | parted, and | twilight de- | scending,

Brought back the | evening | star to the | sky and the | herds to the | homestead;

Pawing the | ground did they | come, and some | resting their | necks on each | other,

And with their | nostrils dis | tended, in | haling the | freshness of | evening:

Foremost and | bearing the | bell, was E | vangeline's | beautiful | heifer,

Proud of her | snow-white | hide, and the | ribbon that | waved from her | collar,

Quietly | pa-ced and | slow, as if | conscious of | human af | fection."

[LONGFELLOW.

This Dactylic Hexameter should be one of the recognized forms of

English poetry. It is suited to the genius of the Saxon side of the language.

The measure is so natural in English that it is often formed unintentionally in prose; as,

"How art thou | fallen from | Heaven, O | Lucifer, | son of the | morning !"—ISAIAH.

"Blessed and | holy is | he that hath | part in the | first resur- | rection !"—ST. JOHN.

Highly-wrought descriptions in prose can scarcely be kept from it. Dactylic lines can be formed by slight changes from the descriptions of such writers in prose as Irving and Scott. For example, from " The Conquest of Granada: "

"Úproar a | róse in the | wálls of Za | hára more | áwful than | témpests."—IRVING.

Again, from Ivanhoe:

"Húndreds of | bróad-héaded, | shórt-stémmed, | whíte-bránched | óaks which had | wítnessed,

Háply the | státely | márch of the | sóldiers of | Róme, long a | fóre-time."—SCOTT.

This leads to the next subject, Rhythm in Prose.

SEC. 2.—RHETORICAL (*Non-poetic*) RHYTHM.

Correspondent Construction in Members.

863. Rhetorical Rhythm is made by dividing rhythmical speech into divisions not uniform, called members (112), which contain a preponderance of *rhetorical* feet.

In the following example, the members of a prose sentence are written vertically,* that they may be measured and compared. Opposite to each member is placed the number of its syllables, to show the absence of uniformity. The predominating foot is l, s, s, s, called the 1st Pæon. An indication of one predominating foot at least in each member is given on the same line, with one letter of the next foot. The first member is not reckoned in the rhythm. We shall learn from it, rules for the composition of sentences.

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* This method of placing the members should always be adopted in all the earliest written exercises in the formation of sentences.

Members.	Feet.	Syllables.
1. It was befóre Déity,		
2. embódied in a húman fórm,	(l, s, s, s; l.)	8.
3. wálking among m 'n,	" "	5.
4. léaning on their bósoms,	" "	6.
5. wéeping at their gráves,	" "	5.
6. slúmbering in the mánger,	" "	7.
7. bléeding on the cróss,	" "	5.
8. that the préjudices of the Sýnagogue,	(l, s, s, s, s, s; l.)	11.
9. and the doúbts of the Acádemy,	(l, s, s, s; l.)	9.
10. and the príde within the pórtico,	" "	9.
11. and the fásces of the Líctor,	" "	8.
12. and the swórds of thírty légions,		8.
13. were húmbled in the dúst.	" "	6.

In this passage—slightly altered, for illustration—from Macaulay,[*] are distinct divisions, called members. By inspection, they are seen *not to be uniform* in length, like correspondent lines of poetry, although they are *proportioned*. The recurring position of the accents causes a preponderance of the foot l, s, s, s (l, 3 s). This order is broken in the 8th line for l, 5 s; and again in the 12th, where three Trochees form a contrast, and prepare for a return to the common foot in the last.

864. The regularity required by Rhythmical Speech (822) is in poetry by *sameness* of order, and in prose by *similarity* of order.

865. Rhythm will exist in the members of a prose sentence, when those members have cæsural pauses, and a similarity of syntactical construction in one to another. By a similarity of syntactical construction is meant the use of the same parts of speech in one as in the other, with the same relation between them.

In the example, there are six members, having in each a Participle and Noun, connected and related by a Preposition between them; as, "*walking* among *men*," "*weeping* at their *graves*." This makes similarity of grammatical construction. There is like similarity of construction in the eighth and following members, where there are two Nouns related by a Preposition; as, "*prejudices* of the *Synagogue*," "*doubts* of the *Academy*."

866. The parts of speech regarded for accents are the four material parts of speech: Verbs, Nouns, Adjectives, Adverbs.

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[*] Review on Milton.

For the right construction of sentences, it is necessary that all superfluous words, and all the *formative* parts of speech not essential to the sense, shall be excluded from each member.   *On a pair, at least, of the material parts of speech in each member, the strongest light must fall.* This is the favorite formation in the great classic models.

867. When such a construction is given to the members of sentences, there is a regularity in the succession of the accents which causes rhythm.

The reason is in the nature of speech and the laws of accent.

(*a.*) Thus, in the example, where a Participle and Noun are in one member, with a Preposition between them, the Participle must have its accent on its stem, not on its suffix; as, *léaning.* The Noun must have its accent; as, *bósoms.* The Preposition will not be accented, nor the formative parts of speech which may be interposed; as, *ŏn thĕir.* There are thus, the Suffix, *ing;* the Preposition, *on;* and the Pronoun, *their;* forming three unaccented syllables between two accented; as, "léan*ing on their* bósoms." A similar position of the accent will be given by the same construction in a second member, in a third, and thus continuously.

Where two Nouns are connected by a Preposition, as in the latter members of the sentence, each Noun must have its accent—the Preposition and Article intervening, none; as, "doúbts *of the* Acádemy." So long as that structure is preserved, there will be a similarity in the positions of the accents.

This result will always follow, whichever of the four material parts of speech be employed. Each one of these has, by the laws of accentuation, the accent similar in position in all its words of like construction. Thus, Derived Adverbs ending in *ly* will ever have one, two, or three unaccented syllables at the end. This recurrence of the accent in similar positions necessarily causes rhythm.

(*b.*) In the example, each member had but *a pair* from the material parts of speech. Correspondence in the position of the accents will, for the same reason, attend similarity of construction, when *more* than *a pair* are in one member.

The following example shows, in the 1st and 2d members, two Adjectives and a Noun, connected by a Preposition, with the Adjective in the comparative degree; in the third and fourth, three Nouns connected by Prepositions, with an Adjective attached to one of the Nouns.

They (the Puritans) esteemed themselves

        1. *rích,* in a *more précious tréasure;*

        2. *éloquent,* in a *more sublíme lánguage;*

3. *nóbles*, by the *right* of an *eárlier creátion;*

4. and *priésts*, by the *impositíon* of a *mightier hánd.*

The following general conclusions can now be stated:

(*c.*) All the syllables used in any prose sentence must belong to words of the Material or Formative Parts of Speech. In the Material Parts of Speech, every syllable must belong to the Stem or the Affixes. The Formative Parts of Speech and the Affixes are not accented. If the construction of sentences be such that the same Material Parts of Speech are in successive members, with the same grammatical relations, and connected by the Formatives, *about the same number of unaccented sylla-bles will interpose between the accents, thus causing similarity of position for the accents.*

Similarity of position for accents in sentences causes regularity, **and this** *causes Rhythm.*

(*d.*) This effect is found not only in English, but in *all* languages. The effect is increased where the ideas in successive members present divisions or contrasts.

*Rhythm is the inevitable result of such a structure, in any language.**
The writer has then no occasion to seek it. His care must rather be to lessen it.†

LENGTH AND DIVISIONS OF MEMBERS.

868. Pauses and divisions, like those used in poetry, are needed for a sentence in prose. They are needed for the same objects, the attention of the hearer, and the breath of the speaker. (862.)

869. In the established forms of poetry, is the recorded experience of mankind, showing what gives pleasure, and what divisions are demanded for breath and attention. In those forms, prose composition learns how to advance toward perfection. (810.)

870. The divisions in poetry are, as we have seen, the line, the cæsural pause, and the subordinate cæsural. (838, 861.)

Answering to the line in poetry with its final pause, should be the member of a prose sentence (112), with its final pause; to the cæsural pause, the distinct clauses (112) in a member; to the subordinate cæsural, the distinct phrases, which are parts of clauses.

871. The proper length for the members of prose sentences, is indicated by the length of the lines in the established forms of poetry.

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* Cicero.

† Hermogenes, and other commentators on Demosthenes.

The *average* length for the members of sentences in prose, the *greatest* and *least*, may thus receive an approximating estimate, by considering what length of line is allowed in poetry.

(*a*.) The English Heroic verse, the Pentameter, with lines of ten syllables each, has become classic in English, through experience and by close observation of the genius of this language.

The *average* length of the members of good prose sentences, should approach this standard, and contain about ten or twelve syllables; as, "Eloquent in a more sublime language."

(*b*.) The longest lines in agreeable poetry, are found to be Pentameters of disyllabic feet, which contain fourteen syllables; or Hexameters, of trisyllabic feet (excepting the last foot), which contain seventeen syllables.

The *greatest* length of the members of good prose sentences, should approach this standard, and contain from sixteen to twenty syllables; as, "If they were unacquainted with the works of philosophers and poets."

(*c*.) The shortest lines which can long be endured in poetry, are the Dimeters of four or six syllables; or the Trimeters of six or nine, their average being about six.

The *shortest* members of good prose sentences, should approach this standard, and contain from about five to eight syllables; as, "Walking among men;" "Refreshes in the breeze;" "The coolness of shady fountains." . . . . .

(*d*.) The pause, at the end of these members, will correspond to the *final* pause in poetry.

(*e*.) The prevailing feet should be those of four or five syllables. By this is meant, that in exact and elevated composition in English, made carefully and yet naturally, the accents will generally have from three to four unaccented syllables between them. For example, the Pæon, l, 3 s, or, 3 s, l, will be found prevalent, from the natural position of the accent in English words.

872. The rhetorical feet, being placed in members of these different lengths, will produce a harmony both natural and agreeable to the ear, without producing poetic lines.

873. It is not meant that these numbers should be minutely observed, nor that there should be always a counting of the syllables as in poetry, but that there should be approximation. Sense should never cease to be prominent. But this trimming of members is for assisting the expression of the sense. Remembering that there are limits fixed by nature, the writer should see that his members are not too long, nor too short. They must be distinct, and proportioned. In judging of the

proportion, he must be guided by the experience of mankind, as record-ed in the best productions of the language.

The opposed fault, making sentences with no order, no symmetry, no clear distinctions, is a great one. Sentences so made, are not pleasant when read, and often difficult to be understood.

874. The arrangement stated, gives in prose, the effect of the final pause in poetry.

The cæsural pause is needed in the members of prose, as in the line of poetry. In each of the members, should be divisions, correspond-ing to the *cæsural* pauses in a line of poetry, both the Primary and the Subordinate. Such pauses are seen in the examples: *fasces' of the Lic-tor: swords' of thirty legions.*

When sentences are so made, with proportioned members, and with cæsural divisions in the members, they are easy for the reader, pleasing for the hearer, and plain for the understanding.

The great classic models of antiquity, present prose of this character, alike in Greek and in Latin.

The following example from Macaulay contains lines generally of the greater length with some of the average. The members are separated, the cæsural pauses noted as before, as well as the length of the lines measured by the number of syllables.

" If they were unacquainted' with the works"of philosophers'and poets, 17.
    they were deeply read" in the oracles of God. 12.
If their names' were not found" in the registers of heralds", 14.
    they felt assured' that they were recorded", in the Book of Life. 15.
If their steps were not accompanied" by a splendid train of menials, 18.
    legions' of ministering angels" had charge over them. 14.
Their palaces", were houses' not made with hands" : 11.
    their diadems" crowns of glory' that should never fade away. 15.
On the rich", and the eloquent", 8.
On nobles", and priests", 5.
They looked down' with contempt." 6.

The following example contains shorter members:

Spléndid phántoms", tróphied líst", embróidered hoúsings", quáint devíces", haúnted fórests", the gárdens' of enchántments", the achíeve-ments' of enamored knights", the smiles' of rescued princesses", are all' brought before us".

In examining these examples, approximations will be found in the members to the numbers given.

875. In the use of feet, whether in the sentences of poetry or prose, one principle is to be carefully observed. It is the following:

17

The predominating feet in poetry must be poetic (of two or three syllables), or the composition will become prosaic.

And likewise the predominating feet in elevated prose must be prosaic (of four or more syllables), or the composition will be too poetic, too much like the lines of blank verse.

Young writers, fond of reading and committing poetry, are liable to this great blemish. The writing in which they take most pains is frequently so like poetry in the cadences of every sentence, that it becomes displeasing.

In revising such composition, the writer should change the construction, and in passages requiring rhythm, leave only the feet of four or more syllables, taking care that no one rhythmical movement shall be continued too long.

876. *The nineteenth attainment in language is ability* (1) *to mould sentences by means of their grammatical construction, into members distinctly divided, and properly proportioned; and* (2) *to scan the rhythm of sentences, both in prose and poetry.*

The deficiencies to be obviated are: 1. The habit of not foreseeing the grammatical construction, and using it as the aid for the structure of the sentence; 2. The habit of forming sentences not distinctly divided; 3. Ignorance of the laws of harmony and euphony established by the genius of the language.

877. In forming sentences, with correspondent grammatical construction carried into two or more members, and containing rhythmical structure, the following conditions are to be observed:

1. The sentence must be divided into distinct members, each of which shall contain at least a pair, from the four leading parts of speech (Nouns, Verbs, Adjectives, Derived Adverbs), with a grammatical relation between them, such as was considered under the canons in syntactical parsing. (201.)

2. The same parts of speech, and the same relation, which are put in one member must be carried into another, or others.

3. All the other words not essential to the sense, and formative parts of speech which can be spared, are to be excluded from each member.

For Oral Exercises.

1. Scan passages selected from poets, and then from prose writers who form rhythmical sentences. State the number of accents and syllables, and mark the *final, cæsural,* and *demi-cæsural* pauses in lines of poetry, and members of sentences in prose.

2. Take the Derived Words of the language, and state what feet are formed by Derived Adverbs, Adjectives, Nouns of the Person, Nouns of the Thing, by Derived Verbs, and by Verbs which are Branch-Words.

3. Reversely, begin with the feet, and show what classes of words form those feet. Thus, in Disyllabic feet, what Derivatives in Saxon Words form l, s (the Trochee)? *Answer.*—Derived Verbs, Nouns, Adjectives, and Adverbs, when the Stem-Word has a single syllable; as, *blacken, blackness, blackly, goodly, goodness, kingdom.* What Derivatives from Latin form s, l (the Iambus)? *Answer.*—Among others, Branch-Words which are Verbs of two syllables, with the accent on the Stem-Word; as, *propel, expel, reduce, deduce, confer, refer.*

4. Mould sentences in prose from writers in poetry (like Pope and Byron), who use the correspondent grammatical construction, using equivalents from the synonyms for the rhyming words. Apply substitution from the Correspondent Derivatives, when practicable, and thus give variations for the original sentence.

These exercises being written, then state orally what feet are thus formed in the members; as, what when the Correspondent Derivative is the Adjective? what when it is the Adverb? when it is the Noun? when it is the Verb?

5. Mould sentences with like substitutions and variations from prose writers (as Macaulay), who use that construction, and proceed as before.

The first part of the fourth exercise and the fifth should be at first by writing. When skill has been obtained by the pen, it should be oral. A book should be taken, and as many variations of the same sentence made as are practicable.

The other exercises are, from their nature, by word of mouth, though they may be written.

TRANSITION.

From Rhythm, we now proceed to Figures; and thus, from moulding the sentence by Syntax and measure, to that by the feeling and thought expressed.

CHAPTER II.

FIGURES.

878. Figures in Language are, in a *general* view, forms of speech for expressing thought.

In a special view, they are *changes* from one form of speech to another—as from the usual to the unusual.

A common example would be: "*I saw frost*"="*I met Jack Frost.*" There is the same thought in both. The figure in the last would be Personification.

The word figure is from the Latin *fingo*, I form. The same material may be put into various forms, which are called the figures of that material. Holding a piece of soft wax in the hand, we may mould it into a cube, cone, globe, cylinder, or any other figure, according to fancy, or for use. So we may pour the same quantity of melted lead into various moulds, from which it will come forth in various figures. In all the different arts, men are constantly putting raw materials, as iron, wood, stone, cotton, silver, gold, into different forms, for human use.

879. In language, as compared with ideas, the Material is the thought (including the feeling) which is to be conveyed. The Form is the expression of that thought in speech.

GENERAL VIEW OF FIGURES.

880. In all Figures there must be a Material which remains unchanged, and a Form in which that Material is embodied, and in which Form, changes may take place.

881. In *Words*, the Material is the meaning; the Form is the word selected to express that meaning. We may use various synonymous words for the same idea; as, *blade, sword, weapon.*

882. In *Sentences*, the Material is in the Proposition or Propositions expressed in the Sentence; the Form is in the Sentence expressing the Proposition or Propositions.

883. By a Proposition is meant the union, by a Copula, of the signification of a Predicate and Subject in an assertion, affirmative or negative;

as, "A rose is a flower." "A rose *is not* a violet." "Men are animals." "Men are mortal." "Minds are immortal."

884. The word Sentence, as we have seen (803), includes the Sentence in Analysis and the Sentence in Expression.

One *Sentence in Expression* (805) may include many Propositions; as, "Though men are animals, and as such mortal, yet their minds are immortal."

885. In this most general view, all language is a form or figure for thought. Words and sentences are *forms* in which thought is embodied. The forms may vary, while the thought remains essentially the same.

886. The subject of Figures promotes another attainment.

The twentieth attainment in language is ability (1) *to present the same proposition in all the various forms which language will permit;* (2) *to select those forms which are best.*

The deficiency to be obviated is sameness in the form of statement, when variety is demanded. The following explanations are designed to promote this attainment.

887. Figures may be classified according to their *purpose* or their *material*.

888. Their purpose is the *effect* on the mind intended in using them. Their material is the *substance* on which they work in making changes of form, whether that be the SYLLABLE, the WORD, the SENTENCE, or the THOUGHT.

SEC. 1.—FIGURES ACCORDING TO THEIR PURPOSE.

889. Figures may be classified according to their purpose and effect, under the following heads:

1. There are figures of *Quantity*, which enlarge or contract. So a painter may make a large or small picture of the same subject. In syllables, we may make two syllables or one; as, *against, 'gainst; over, o'er.* In words, we may use one or many. Sentences may be long or short. Speech may be brief or full.

2. There are figures of *Position*. These alter the position of the syllables of a word; or the position of words in a simple sentence; or the position of the members in a compound sentence. So a painter may vary the positions of the same objects in his picture.

3. There are figures of *Degree* and *Color*. These give gradations

Thus, in words, the Superlative degree is above the Comparative. In sentences, we may strengthen or weaken expression. So a painter gives gradations of color, of light and shade.

4. There are figures of *Resemblance, Variety, and Contrast.*

(*a.*) There are figures of *Resemblance.* They liken one thing to another, for heightening effect. Thus, the sound may resemble the sense, as in the words, *hiss, buzz.* In words, we may use the metaphor; as, "His spear was a *beam.*" In sentences, we may employ comparisons; as, "The staff of his spear was *like a weaver's beam.*" So a painter places together what will harmonize. He thus heightens effect.

(*b.*) There are figures of *Variety.* Thus, one synonymous word may be used for another. A sentence, equivalent in sense, may be substituted for another. So a painter avoids monotony and repetition.

(*c.*) There are figures of *Contrast.* These contrast one thing with another, to heighten the effect. Thus, in words we may use opposites; in sentences, Antithesis. So a painter puts in contrast colors and forms, in order to increase impression.

5. There are figures of *Distinction.* These make some one thing prominent above others. In syllables, we accent one in a word. In words, we emphasize one in a sentence. Among sentences, we may repeat a word in various positions, and thus form the figures of repetition. So in painting we may put certain figures in the foreground, and in strong light.

6. There are figures of *Generalization*, and the *reverse;* of the *whole*, and of the *parts.* These generalize, or particularize. In words, we may use general terms; as, "The *weapons struck* the *Dictator;*" or particular; as, "Their *daggers stabbed Cæsar.*" In sentences, we may express a general statement, or we may subdivide the statement into its several particulars. We may say "A thousand *bayonets,*" for "A thousand soldiers." So a painter may sketch an outline to give a general impression of an object, or he may fill it up, so as to make an exact representation. He may paint a part, conceal the rest, and thus suggest the whole.

7. There are figures of *Action* and *Passion.* The one expresses life and motion; the other, emotions. Thus, words may personify; as, "The sea *saw* that, and fled." Sentences may present inanimate things as animate; as, "The spear *thirsted* for blood." Words of emotion are seen in Interjections, and sentences expressive of emotion, are seen in Exclamations.

890. This general view of figures, will not only enable the learner to understand them, and to distinguish them in parsing, but will aid him materially in composition.

He will see that in sentences and words, he needs always to consider, 1st. What space or time can I occupy? 2d. What arrangement shall I give to the parts? 3d. Where shall I heighten degree? 4th. What resemblance, variety, and contrast? 5th. Where must the expression be general, or particular? 6th. Where make parts prominent? 7th. Where give action or passion?

891. For an exercise, take any given proposition or propositions, and express it or them variously, according to the seven heads just given. 1st. Enlarge or contract it. 2d. Vary the positions of the parts of the sentences. 3d. Give gradations in words permitting it. 4th. Form Resemblances by metaphors and comparisons; Variety by substitution; Contrast by opposites. 5th. Give prominence and distinction to emphatic words. 6th. Make the expression more general, and then more particular. 7th. Give action where the words will admit of it, and the expression of emotion.

For this exercise to be complete, some subsequent explanations are required. Though it be not complete, it will prepare attention and understanding for what follows.

SEC. 2.—FIGURES ACCORDING TO THEIR MATERIAL.

892. Figures, classified according to their material (888), are *Syllabic*, *Verbal*, or *Sentential*.

By their *Material*, is meant the verbal matter, *in* which the *change* takes place, which is produced by the Figure. The material or substance is the word, or sentence. Speech is made up of Sentences; Sentences of Words; Words of Syllables. Figures are changes in each. Hence, the division given, into *Syllabic, Verbal, Sentential.*

1. SYLLABIC FIGURES.

893. Of Syllabic figures, there need only be named, Diæresis, and Separation.

(*a.*) *Diæresis*, is the division of two concurrent vowels, into different syllables, usually marked thus (¨), on the second vowel; as, *aërial, Creätor, coöperate.* This is a figure of Quantity. It is used to prevent wrong pronunciation; as, *creator, cooperate.*

(*b.*) *Separation* (Tmesis), is the division of the two parts of a compound word, by an intervening term or terms; as, " *What* prayer and supplication, *soever.*"

2. VERBAL FIGURES.

894. Most Verbal figures, when traced to their mode of formation, are applicable also to *Sentences.* The following Verbal figures are mostly of this character.

895. Verbal figures of *Quantity*, give increase or diminution to the words expressing, or to the ideas expressed. In the words, more or fewer may be used. In the idea, we may take the *whole*, or the *parts.*

(1.) Figures of Quantity, *in words*, express the same idea in more or fewer words. Those which use more, are *Paraphrase, Definition*, and *Pleonasm.* Those which use fewer are, *Contraction*, and *Omission.* To these may be added, *Conjunctions, used or omitted.*

(*a.*) A *Paraphrase* (Periphrasis), uses many words for one: " He is *old* "="He is in the *winter of existence.*"   " Apollo"=" *The Lord of life, and poesy, and light.*"

Periphrasis is necessarily used in speaking of painful or disgusting subjects.

(*b.*) *Definition* is a kind of Paraphrase. It puts the definition for the word; as, for the word Justice, we may say, " That Virtue, which, emanating from the Divinity, has a place in the breast of every one of us, bidding us have a constant and perpetual good-will, to render to every man whatever is due to him."

(*c.*) *Pleonasm* is the using more words than are necessary for the construction; as, " Your *fathers*, where are *they* ?"

(*d.*) *Contraction* (Tapeinosis) is the reverse of Paraphrase, or Definition. It uses one word for many, or the word for the definition; as, in the above examples the words, *old, Apollo, Justice.*

(*e.*) *Omission* (Ellipsis) is the reverse of Pleonasm. It is leaving out words necessary for the construction, though not for the sense. Examples have been abundantly given.

Let it be observed that the English language is eminently Elliptical.* Hence, in English, not every Ellipsis is a *figure*, but only that which is unusual.

(*f.*) *Conjunctions used* (Polysyndeton) may be viewed as a species of Pleonasm; as, " He came, *and* saw, *and* conquered."

(*g.*) *Conjunctions omitted* (Asyndeton) are a species of Ellipsis; as, " He came, saw, conquered."

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* One cause for the numerous and perplexing exceptions crowded into English Grammars seems to have been the desire to avoid the recognition of Ellipsis, as belonging to the nature of the language. This view seems to have been taken from French authorities.

(1.) Figures of Quantity *in ideas*, express the *whole* thing spoken of, or its *parts*. A class is a whole, and its divisions, parts. To generalize, we use a *class;* to specify, we use the *divisions*. Figures which express parts of a whole are *Synecdoche* and *Division;* those which generalize or specify, are *Metalepsis, Antonomasia, Distribution, Aphorism.*

(*a.*) *Synecdoche* expresses a part for the whole of any thing; as, *blade*, for sword; *roof*, for dwelling; *hearth*, for home; *bread*, for food; *muzzle*, for cannon. The blade is *part* of the sword; the roof, of the dwelling; bread, of food; the muzzle, of the cannon.

(*b.*) *Division* is the separation of a whole into its parts. Thus, instead of saying, "The troops were demoralized," we may enumerate the arms and divisions, and the various instances of panic and disobedience.

(*c.*) When we use the whole for the parts, it is sometimes called *Metonymy*, and sometimes, a generalized Synecdoche.

(*d.*) *Antonomasia* is using a general for a special word; as, *conqueror.*

(*e.*) *Metalepsis* is the reverse. It is the use of the particular word, instead of the general; as, *Napoleon.*

(*f.*) *Aphorism* (maxim, proverb, adage) is the use of a general sentence to express the sense of several particular sentences; as, "Anarchy leads to tyranny."

(*g.*) *Distribution* is the use of several particular sentences in the place of one general sentence. Distribution includes the use of examples. Thus, the previous sentence could be distributed by *examples* of anarchy and tyranny in *Greece, Rome, France*, and *England.*

[Obs.—Distribution resembles division. They both separate; one, a general into particulars; the other, a whole into parts.]

Such are figures of extent, or Quantity.

896. Verbal figures of *Variety, Resemblance*, and *Contrast*, are these:

(1.) Of Variety: *Equivalents, Derivation, Enallage, Dwelling.*

(2.) Of Resemblance: *Metaphor, Comparison, Simile, Allegory.*

(3.) Of Contrasts: *Antithesis, Antiphrasis, Irony, Oxymoron, Antimetabole.*

1. Figures of Variety use varied expressions for one idea.

(*a.*) *Equivalents* are synonymous words of the same part of speech; as, *power, strength, force;* or, *knowledge, science;* all nouns.

(*b.*) *Derivation* is the use of synonymous words of *different* parts of speech, as the Verbs, Adjectives, and Adverbs, corresponding to the Nouns in the last example; e. g., *empower, powerful, strengthen*, &c.

(*c.*) *Enallage* is the use of modifications of the *same* parts of speech; the substitution of one mood, tense, case, gender, or number for another; as, Our Webster*s* and our Clay*s*," for Webster and Clay in the singular.

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(*d.*) *Dwelling* (Commoratio, Epimone), is the repetition of an idea in various forms to heighten effect; as, the proposition, "*A good man should be always ready to die for his country*," may be dwelt upon thus: " There is no peril to which a man of principle will not expose himself for the welfare of his country; when its existence is in question, he will shun no danger which threatens his own existence. One sentiment will be ever in his heart, that it is better for him to suffer, than that the public should suffer in its being, well-being, or honor."

Such are the figures for Variety. Those of Resemblance follow.

2. Figures of Resemblance express an idea by its likeness to another. *Metaphor, Comparison, Simile, Allegory*, are all but *resemblances* more or less expanded.

(*a.*) A *Metaphor* is a Similitude without the sign of Comparison. It is Resemblance in its most condensed form; as, " Achilles was a lion."

(*b.*) A *Comparison* is a Similitude with the sign of Comparison expressed; as, " Achilles was *like* a lion." It is sometimes called *image.*

(*c.*) A *Simile* is a Comparison enlarged; as, if we draw out a description of a lion among sheep, and then say, " So was Achilles among the ranks of the foe."

(*d.*) An *Allegory* is a Simile enlarged. Spencer's Faerie Queene, is an Allegory. It likens virtues to armed knights. An Allegory is a Resemblance in its most expanded form.

(*e.*) A *Fable*, a *Parable*, an *Apologue*, are names to express Resemblances, that lie between the Simile and the Allegory, not being so brief as the first, nor so expanded as the other.

Such are figures of Resemblance.

3. Figures of Contrast express an idea by opposition to another.

(*a.*) *Antithesis* is the use of two contrary words to emphasize the sense of one or both. " Sow when you are *young*, that you may reap when you are *old*." " As *dying*, and behold, we *live*."

(*b.*) *Antiphrasis* is the use of one contrary with a negation, to express the sense of the other; as, " Napoleon was *not ignorant* of war" = " wise in war."

(*c.*) *Irony* is the use of one contrary without a negation, to imply the sense of the other. It is constantly used in common life, as in calling a drunkard, " a pattern of sobriety."

(*d.*) *Oxymoron* (wise folly, keen absurdity), is the asserting one contrary of the other, so as to give contradiction in words, but truth in sense; as, " The *silence* of Nature is *eloquence*."

(*e.*) *Antimetabole* (cross-changing), is a kind of compound Antithesis,

with the contrasted words used in different senses; as, "How can you *live*, when you *die*, if you are *dead* while you *live*?"

Such are figures of Resemblance, Variety, and Contrast.

897. There are Verbal figures which combine Resemblance and Variety.

There are those which use the same word in different senses, as *Paronomasia.*

(*a.*) *Paronomasia* is using one word in two or more senses; as, "Let the *dead* bury their *dead.*" The resemblance is in the word, the variation in the meaning.

This is the reverse of Equivalents by Synonyms. The latter present several words for one idea; the former, one word for several ideas.

The pun is a kind of Paronomasia.

[OBS.—*Antimetabole* might be referred to this head, on account of the different meanings in the same contrasted words.]

898. There are figures which use similar construction for different ideas, in the parts of one or in several sentences. The common name is *Serial Reciprocation.*

(1.) The parts may reciprocate by likeness. The figures are then named *Homoioptoton* and *Homoioteleuton.*

(*a.*) By the first (Homoioptoton) is meant that successive words have a like termination; as, "Congress is delibera*tive;* the President execu*tive;* the Judiciary, correc*tive.*"

These words have like termination in *ive.*

(*b.*) By the second is meant that successive members of a sentence have a like construction; as with Intransitive Verb, Preposition, and Noun:

> " *Warms* in the *sun; refreshes* in the *breeze;*
> *Glows* in the *stars,* and *blossoms* in the *trees.*" [POPE.

Or, with two Nouns:

"The Roman exercises comprehended whatever could add *strength* to the *body, activity* to the *limbs,* or *grace* to the *motions.*"—GIBBON.

Or, with Participle Passive, and Noun:

" War was *improved* into an *art,* and *degraded* into a *trade.*"—GIBBON.

So, whatever the grammatical construction in one member, if it be repeated in a second, third, or any number of members, this figure is formed.

This figure is of much importance.*

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* It forms what is called *point* in writing. Its effect is remarkable. Propositions of no special novelty or value are quoted as oracles from authors who put their thoughts into this figure.

(*c.*) The names Homoioptoton and Homoioteleuton present no ideas to one who has not studied Greek.

In place of them, let the learner use the plain English name for this important figure, and call it *Serial Likeness*.

If the likeness be in the word, let him add the term *Verbal;* if in the Syntax, *Constructive,* or Syntactical.   If it be in the end of the word, add *ending* to *Verbal;* if at the commencement, *beginning.* In the first example, where the terminations are in *ive,* the figure (Homoioptoton) is *Serial likeness, Verbal ending.* In the other examples, the figure (Homoioteleuton) is *Serial likeness, Constructive.* In like manner, for *Antimetabole,* use the terms, *Serial contrast, Verbal.*

(2.) Akin with this figure is that of the *Series.*

A Series is a succession of words or phrases, under similar grammatical relations, usually in successive members of one sentence; as, "*Monarchy, Aristocracy, Democracy,* are forms of government."

The Series is simple or compound: simple when it repeats single words belonging to the same part of speech; compound, when it unites a pair or more from the material parts of speech.

These again are commencing or concluding: commencing, when they commence the sentence, and are before the verb; concluding, when they conclude the sentence, and follow the verb. At the close of the commencing Series, the sense is unfinished; at the close of the concluding Series, the sense is finished.

EXAMPLES.—Simple commencing Series—"*Faith, Hope, Charity* are theological virtues." Simple concluding Series: "The theological virtues are *Faith, Hope, Charity.*" "He travelled into *Spain, France, Germany,* and *Italy.*"

Compound commencing Series: "Vigor in the administration, discipline in the army, economy in the finances, marked his reign."

Compound concluding Series: "His reign was marked by vigor in the administration, by discipline in the army, and by economy in the finances."

[OBS.—If the parts reciprocate by contrast, we have Antimetabole. Let it have the English name already given: Serial contrast, Verbal.*]

Such are figures combining Resemblance with Variety.

899. Verbal figures of *Degree* give higher or lower gradations, especially in expressing Qualities, Actions, and Passions.

They are *Hyperbole, Paradiastole, Climax, Amplification, Diminution.*

(*a.*) *Hyperbole* is the improper use of the highest grade-word, or its

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* Reform is imperatively needed in the cumbrous phraseology used for figures.

equivalent. It is exaggeration; the using a stronger expression than the truth will warrant: as if a warm day were said to be "*hot as fire*."

(*b.*) *Paradiastole* (side-separation) is the distinction of the proper grade-word from those near it; as, "It is not *warm*, but *temperate*." "He was not *brave*, but *foolhardy*."

(*c.*) *Climax* is the use of the several grade-words, or their equivalents, to heighten the effect of one; as, "Not only *warm*, but *hot*; not only *hot*, but *burning*." "His previous *love* now became *indifference;* and he passed from *indifference* to *dislike;* and from *dislike* to *disgust;* from that, to *hate;* and from *hate* to *cruelty*."

(*d.*) *Euphemism* is a softened expression for a painful or disagreeable subject; as, "He *fell asleep*," for "he died."

The two following belong to sentences:

(*e.*) *Amplification* is giving higher degrees of quality to any subject, through details, by means of sentences. The full explanation of the figure belongs to Rhetoric. For Grammar, it is sufficient to say, it is in sentences what Periphrasis, Pleonasm, Dwelling, and Climax are in words. It gives parts, and details, and gradations for some one thing. Thus, the fact of a murder is to be amplified, and the atrocious character of the murder impressed by its attendant circumstances—as the person killed, the place, the time, the manner, the motive. "Gentlemen of the Jury, who was the person murdered? His own father. In what place? In the very chamber where the murderer was born. At what time? On the day of rest, when good men were in the house of prayer. From what motive? To get money. In what manner? Making himself half drunk, that he might not quail, he first strangled, and then stabbed to the heart him from whom his own life came."

(*f.*) *Diminution* is the reverse of Amplification. It is giving lower degrees of quality to any subject, through details, by means of sentences. A familiar example is in the apology, or excuse.

Such are figures of Degree.

900. The principal figure of *Color* is the Epithet.

Epithets are the expression of the Qualities belonging to any subject; as, "The *dark*, and *deep blue* ocean."

901. Figures of *Action* express by *vivid representation*. Figures of *Passion* express *Emotions*.

(1.) Figures of vivid representation are various. All but the *Onomatopœia* and *Personification* are referred to Sentential figures.

(*a.*) *Onomatopœia* (word-coining) is the imitation of sense by sound: of sounds and actions by words; as, *buzz, hiss, crackle, roar, murmur, whisper, splash*.

(*b.*) *Personification* is attributing life to things inanimate; as, "When the ear heard me, then *it blessed* me."

(2.) Figures of Passion are referred to sentences.

902. Nearly all the figures thus far enumerated, have been included under previous exercises.

903. Verbal figures of *Distinction* repeat the same word, or a similar one, for emphasis and impression.

The figures are named according to the place of the repeated word in successive clauses of sentences, whether at the beginning of both; at the end of both; at the end of the first and beginning of second; at the beginning of the first and end of second, and thus through the various positions, which a repeated word can occupy.

The names have been borrowed from the Greek. They can be as well expressed in English, by the words, "head," and "end," in various positions. They will be enumerated, but with no design of imposing the learning of them upon the memory.

(*a.*) *Anáphora* (head-repetition) is placing the repeated word at the *beginning* of successive clauses or sentences; as, "A *sword* is upon the Chaldeans; a *sword* is upon their mighty men; a *sword* is upon their chariots; a *sword* is upon their treasures."

"*Charity* suffereth long, and is kind; *charity* envieth not," &c.

(*b.*) *Epíphora* (end-repetition) is placing the repeated word at the ending of successive clauses, or sentences; as, "When I was a *child*, I spake as a *child* ; I understood as a *child* ; I thought as a *child*."

(*c.*) *Symploce* (doubled repetition) is a combination of the two just given; as,

"*Who* required these witnesses? *Appius*. *Who* produced them? *Appius*."—CICERO.

"*Are they* Hebrews? *So am I*. *Are* they Israelites? *So am I*."

"You exculpate *a man* whom the Senate has *condemned; a man* whom the assembly of the people *has condemned ; a man* whom public opinion *has condemned*."—CORNIF. AP. CICERO.

(*d.*) *Epanalepsis* (head and end repetition) is placing the repeated word at the beginning of the first clause, and end of the second ; as,

"*Many* and terrible punishments were invented for parents, and for relations, *many*."—CICERO.

"*Rejoice* in the Lord alway, and again I say, *rejoice*."

(*e.*) *Anadiplosis* (end and head repetition) is placing the repeated word at the end of the first, and beginning of the second:

"The Lord thy God bringeth thee into a good *land; a land* of brooks of water."

" As long as any one dares your defence, you shall *live;* and *live* as you now do."—CICERO.

(*f.*) *Epanodos* (inverted repetition) is repeating two words with inversion of their places; as, " You should not *live to eat*, but *eat to live*."

(*g.*) *Gradation* (stair-way repetition) is placing the repeated words among the successive words of a climax; as,

" Add to your *faith virtue*, and to *virtue*, knowledge."

"There can be for property no security without *government;* no government without *magistrates;* no magistrates without *obedience;* no obedience without *law;* no law without *force*."

"He did not yield himself to the *people* only, but to the *Senate;* not to the *Senate* only, but to the *Army;* not to the *Army* only, but to him who *had charge of the Republic*."—CICERO.

(*h.*) *Epizuexis* (simple repetition) is placing the repetition directly after the word; as,

"Oh, *Jerusalem, Jerusalem*, thou that killest the prophets."

(*i.*) *Polyptoton* (syntactical repetition) is placing the same Substantive with different Prepositions; the same Verb with different moods and tenses; the same Adjective with different degrees, and so on throughout the syntactical modifications of which one word may be capable; as,

" *Of Him*, and *through Him*, and *to Him*, are all things."

" He ever *is*, and *was*, and will *be*."

"He is not only *great*, but *greater*, and *greatest*."

"It not only *can* be, but *is;* not only *is*, but *must* be."

Such are the figures repeating the *same word*.

(*j.*) A part of the same word may be repeated; as " *Besee*ching, and *besie*ging." "Look from *vic*tor to *vic*tim."

This is syllabic repetition, called Annomination.

(*k.*) The Derivatives of the same word, may be placed together; as, "There was de*struction* by a de*stroyer*, with de*structive* intention, on materials that were de*structible*."

" He giveth *wisdom* unto the *wise*, and *know*ledge to them that *know* understanding."

This is derivative repetition.

(*l.*) Synonyms may be repeated; as, "He has *gone*, he has *quitted*, he has *broken away*." (Abiit, excessit, evasit, erupit.) This is called Synonymy.

The same *idea* may be repeated in various forms, not by words in one sentence, but by various clauses and sentences. This is very common with orators. It is called Epimone, Commoratio, Expolitio, Dwelling on a point, driving a point home, clinching the nail. It is said of De-

mosthenes, that he never presented a strong point, without driving it home. The same is true of Daniel Webster. We have already named the figure, Dwelling. An example has already been given.*

Such are figures of Repetition.

904. Verbal figures of *Position* are *Hyperbaton, Parenthesis.*

(*a.*) *Hyperbaton* is a transposition of words or clauses, in a sentence; as, "*In Him,* we live, and move, and have our being."

(*b.*) *Parenthesis* is the insertion in a sentence of words, or of another sentence, so as to interrupt the course of the construction; as, "Do you not know what laws (*if they are to be called laws, and not rather the fire-brands of Rome*), this Clodius designed to fasten on us ?"

905. Such are Verbal figures, of which many are in their origin and mode of formation, applicable to sentences. Next in order, are those which are Sentential.

3. Sentential Figures.

906. Sentential figures are divided into figures of *Thought*, and figures of *Structure.*

Figures of Thought are called *Mental;* those of Structure, *Structural.*

FIGURES OF THOUGHT.

907. Figures of Thought are *Conversational, Descriptive, Dramatic.*

(1.) *Conversational* figures are those which are used in conversation, and are thence transferred to writing and public speaking. They imply relations between the speaker and hearer (or reader), with reference to the subject in hand.

When conversing, we interrogate, exclaim, doubt, anticipate objections, appeal to the person addressed, concede, correct a word for a better one, or pass over some points slightly.

These modes of speaking are natural in conversation. Transferred to writings or public speeches, they form a class of figures.

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* Dwelling is for sentences, what Synonymy is for words. In both, is repetition of a meaning, or of a proposition.

These figures are here repeated, because important, and because two views can be taken of them. In one view, they come under figures of Variety, since they give variety to the same idea. In another view, they belong here, under figures of *Repetition,* since they *repeat* the same idea.

Names are given to express their nature. Accordingly the figures of this class are *Interrogation, Exclamation, Doubting, Anticipation, Appeal, Concession, Correction, Overpassing.*

(*a.*) *Interrogation* is the expression of a proposition by a question; as, " *Hath the Lord said it, and shall He not do it?*"

(*b.*) *Exclamation* is the expression of a proposition with marks of emotion; as, " *Oh Liberty! oh sound once delightful to every Roman ear!*"

(*c.*) *Appeal* (Anacœnósis) is the expression of a proposition with appeal to the judgment of the person addressed; as, " *Suppose* Piso, some one had driven you from your house, *how would you have behaved?*" —CICERO.

" *What man of you*, if his son ask bread, will he give him a stone?"

(*d.*) *Overpassing* (Paralepsis) is the expression of one or more propositions as passed over slightly. The forms used are: " Not to mention;" " I pass over;" " We will not dwell upon," with other equivalents; as, " I might speak of the liberality of Sextius; his domestic virtues; his command in the army; his singular moderation in office: but the honor of the State presents itself to my view, and calls me to omit those smaller matters."

The other figures of this class are referred to Rhetoric.

(2.) *Descriptive* or *Pictorial* figures are those which describe and paint.

They are *Vision* and *Painting.*

(*a.*) *Vision* is the representation of actions as if seen; as, " Verres came into the forum, all on fire with wickedness and with fury. His eyes burned. Cruelty stared from every feature. All were in expectation. How far will he go? What will he do? Suddenly he commanded his victim to be dragged forward; to be stripped and bound in the middle of the forum; rods to be brought," &c., &c.—CICERO.

(*b.*) *Painting* is what the name implies—vivid representation. It is applied to Persons, Traits of Character, Passions, Times, Places. Examples will be found in the works of Poets and Orators.

(3.) *Dramatic* figures are those which resemble the representations of Dramas on the Stage. They represent Persons and Passions.

The principal are *Personification, Apostrophe, Voice.*

(*a.*) *Personification* (Prosopopœia) is representing as animated and present, what is not so; as, " If that Brutus were alive, if he rose here before us, if he stood at your feet—what would be your convictions?" " Catiline, your country *reasons* with you." " The sea *saw* that, and *fled*." " Before His face, the heavens and earth *fled* away."

(*b.*) *Apostrophe* is turning from the Subject to address some person or thing; as, "O Death, where is thy sting?" "Ye mountains of Gilbca, let there be no dew nor rain upon you!" "O Porcian, and Sempronian laws!" "Generous souls, that perilled life at Marathon; that stood banded at Platea!"

(*c.*) *Voice* (Sermocinatio) is the giving speech to one supposed present; as, Cicero imagines the country speaking to Catiline: "For these many years, there has been no wickedness but by thee; no crime without thee." So Solomon gives voice to wisdom: "She uttereth her voice in the streets: *How long, ye simple ones, will ye love simplicity?*"

908. The principal Figures of Language, other than those of Sentential Structure, have now been enumerated. They all may be said to belong especially to poetry, and to be thence transferred to prose.

EXERCISE.

909. For exercises, express the *same* proposition in *all* the figures, or in as many as it can receive.

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FIGURES OF STRUCTURE.

910. SENTENTIAL FIGURES OF STRUCTURE, are the *various forms* given to Sentences in the expressing of *Propositions.*

The subject is valuable for every one who wishes to write or speak with facility and correctness. It teaches him how to form his sentences, and so to form them that he shall see the whole plan of his sentence in his mind, before he utters or traces its first word. The subject gives this instruction, by furnishing the mind with frames for the building of sentences. These frames are found in the proposition or propositions expressed in the sentence.

For example (using letters (20) to represent the subject and predicate), the propositions, "*If* A be C, *then* D is F," may be the frame for a thousand sentences.

Such a sentence would be the following:

"*If* thou criest after knowledge, and (*if* thou) liftest up thy voice for understanding; *if* thou seekest her as silver, and (*if* thou) searchest for her as for hid treasures: *then* shalt thou understand the fear of the Lord, and (*then* shalt thou) find the knowledge of God."—PROV. ii. 3–5.

It is evident that if one were about to speak or write this sentence,

he would derive assistance from perceiving that the *whole* structure was after the frame, "If A be C, then D is F," and that in the *parts* he had four propositions under the Conjunction "IF," and two propositions under the Conjunction "THEN."

Propositions are, accordingly, to the sentence what the frame of timber is to a house or ship, and what the skeleton is to a human body. When the dwelling or the vessel is completed and adorned, when the skeleton is clothed with flesh and blood in the living man, each may furnish an illustration of the Sentence as distinguished from the Proposition.

911. The Proposition, accordingly, must be first explained.

It is the material to which the sentence gives form. Change in that form produces the figures of Structure. The natural order is:

1. PROPOSITIONS;
2. SENTENCES.

The understanding of Propositions prepares for that of sentences, and the latter for the principles of elocution and punctuation. A clear understanding of these subjects is always hindered by a neglect of the necessary preliminary instruction in Propositions.

I. PROPOSITIONS.

912. The parts of a Proposition are the Subject, the Predicate, the Copula.

These terms were explained in the commencement of Grammar. (20.)

It will simplify the subject to begin with a tabular view.

PROPOSITIONS:
- SIMPLE:
  - PURE.
  - MODAL:
    - PRIMARY.
    - (Secondary and Complex Modals belong to Compounds.)
- COMPOUND:
  - INDEPENDENT:
    - implied; { SECONDARY MODALS, COMPLEX MODALS.
    - expressed; { SERIAL, RELATIVE.
  - DEPENDENT: { CONDITIONAL, in form, NON-CONDITIONAL, in form.

913. That which forms the proposition, is the Universal Copulative Verb expressing *being*. (371. 2.) This, in some finite (assertive) form, makes the words of a language into propositions. Without it, propositions could not exist.

914. There may be one Subject and one Predicate, or more than one.

If there be one, the proposition is Simple; if more than one, Compound.

Propositions are thus divided like Sentences, into the *Simple* and *Compound*.

(a.) SIMPLE PROPOSITIONS.

915. A SIMPLE PROPOSITION is one which contains but one Subject, and one Predicate.

916. As the Copula may be with or without the Adverb "*not*," Propositions are *Affirmative* or *Negative;* as, Affirmative, "James *is* playing;" Negative, "James *is not* playing."

917. As the Subject belongs to some class (Category), it will be *general* or *individual;* as, General, "*Boys* are playing;" Individual, "*James* is playing."

A Common Noun will give a general Subject; a Proper Noun, an individual Subject.

A Common Noun is made to have a *Universal* sense, by the Adjective *All*, or by some equivalent expression; a *Particular* sense by *Some*, or by its equivalents; as, Universal, "*All* boys love play;" Particular, "*Some* boys love study." Thus, propositions are UNIVERSAL or PARTICULAR.

918. The Predicate also belongs to some class (Category) and will be more or less general according to its place in the class; as, "A crow is a *bird;* a bird is an *animal.*" The second predicate is seen to be more general than the first.

919. As the proposition may be with or without modifying* words, simple propositions are *pure* or *modal.*

920. A *Pure Simple* Proposition is one with no modifications. It has one Subject and one Predicate, with the Copula in the Indicative Mood. The Logical Subject and Predicate are the same with the grammatical, in the Sentence by Analysis; as, "Knowledge is power."

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* By modifying is here meant not the grammatical effect of an Adverb, but a logical effect on the sense.

921. A *Modal* Proposition is one with modifications. "*Rain is falling*," is Simple; "Rain is falling *violently*," is Modal.

922. Modal Propositions are *Primary*, *Secondary*, or *Complex*.

In the first, the modification is in the Copula; in the second, in the Subject, or Predicate, or both; in the third, in the whole Proposition.

923. A *Primary Modal* is a Simple Proposition, with the Copula modified by being in the Potential Mood.

Thus we express *Impossibility*, by " *cannot be;*" *Necessity*, by "*must be;*" *Possibility*, by " *can be;*" *Contingency*, by "*may be.*"

They are Modals, because they *modify* the assertion.

Secondary and Complex Modals are considered under Compound Propositions.

EXERCISES.

924. 1. With any proposition, change the place of the Subject and Predicate, yet preserving the same sense, and using grammatical equivalents; as, "Nature is beautiful"="Beauty is in nature." "Diana is great"="Great is Diana."

2. Express an affirmative by equivalent negatives, since two negatives form an affirmative. The negatives may be expressed by the Adverb *not*, or by the negative Affixes. "All men are mortal"="*No* man is immortal." "All stars give rays"="*No* stars are ray*less*." Express the negative by changing the particle; as, " *No* man is perfect"="Every man is *im*perfect."

3. Make a general proposition particular, and the particular, individual; General, "*All* islands are surrounded by water;" Particular, "*Some* islands are surrounded by water;" Individual, "*England* is surrounded by water."

4. Make an equivalent to a general or particular, by attaching *not* to its sign; as, " *Not some* men are mortal"="All men are mortal." " *Not all* islands are fertile"="Some islands *are* fertile," "Some islands are *not* fertile."

5. Make a modal proposition, into various forms, by the leading parts of speech; as, " The rain *falls violently*," Adverb; " *with violence*," Noun; " The rain is *violent*," Adjective.

6. Make a modal proposition pure, by substituting the Indicative Mood with equivalents, for the Potential Mood; as, " He *may* come"=" His coming is *possible*"—" is a *possibility*."

(b.) COMPOUND PROPOSITIONS.

925. COMPOUND PROPOSITIONS are those which imply or express two or more simple propositions.

EXAMPLE.—" The rain is falling copiously." Two propositions are implied: 1. The rain is falling; 2 The falling is *copious*. The *sentence* however is simple, since there is but one Verb. (31.) " The clouds gather, and rains descend." Two propositions are expressed. There are also two simple *sentences* as well as two propositions.

Compound Propositions however expressed in Sentences, are capab > of being divided into two or more which are simple.

926. Compound Propositions, like the sentences which express them, are independent or dependent. (113, 114, 115, 436.)

The term *serial* has like sense with independent. (113.)

(*a.*) They are *independent*, when the assertion of one is *not* made to depend on that of the other; as, " A is C, and D is F." " The sun shines, and the wind blows." (114, 250.)

(*b.*) They are *dependent*, when the assertion of one *is* made to depend on the affirmative or negative assertion of the other; as, " If A be C, then D is F." " If the wind blow, the leaves will be moved." (114, 250.)

The same proposition can be expressed independently or dependently; as, " Winds blow *and* leaves are moved." They are independent or dependent simply by our manner of using them, and not by the nature of the things expressed.*

(1.) COMPOUND INDEPENDENT PROPOSITIONS.

927. COMPOUND INDEPENDENT PROPOSITIONS are *implied* or *expressed*.

928. They are *implied*, when the parts of the simple propositions are in the sense, but not in the expression : *expressed,* when the parts are in the expression.

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* Grammar is occupied with words, not things. The learner's mind is to rest on the *expression*, in determining whether propositions are independent or dependent.

The implied, form the *Secondary* and *Complex Modals.*

929. SECONDARY MODALS are those propositions which modify the sense of the Subject or Predicate.

The implied propositions are in the modifying words. The modifying words are usually by one of the four material parts of speech (27, 60), or by a clause of independent construction. (Syn. Spec., R. 19.)

Thus (1.) with ADVERBS: "James is striking William *violently.*" The express proposition is, "James is striking." The implied propositions are: 1. The striking is on William, and 2. The striking is *violent.* The last is from the Adverb.

(2.) With ADJECTIVES: "Napoleon was making a *disastrous* retreat from Moscow." The express proposition is that Napoleon was retreating. The implied are: 1. That the retreat was from Moscow, and 2. The retreat was disastrous. The last is from the Adjective.

(3.) With NOUNS: "The obstacles to the *advance of Hannibal into Italy* seemed insuperable." Several propositions are implied: 1. Hannibal was advancing; 2. His advance was toward Italy; 3. To that advance there were obstacles. All these are implied in the Nouns. The remaining proposition is expressed, viz.: These obstacles were seeming to be insuperable.

(4.) With an independent clause: "Napoleon, *his abdication having been signed,* left Fontainebleau." The proposition implied by the independent clause is, that *his abdication had been signed.* The proposition expressed is that Napoleon left Fontainebleau.

930. As a preparation for exercises on modals, reference should now be made under Universal Grammar to Logical Analysis (117), and to Relations in Syntax. (125–133.) The object is to fix distinctly in the mind the simple *relations* existing between the Subject and Predicate, and their modifying words. These relations have been seen in tabulated exercises in Analysis, between the Subject and Predicate in the first line, and the words in the lower ranks. (118.) Those relations were there considered as a *preparation for parsing. They are now to be in the mind for guidance in the formation and variation of sentences. They will be found subsequently to be the foundation for pauses in Elocution, and for points in Punctuation.*

Those relations are Subjective, Objective, or General.

The *Subjective* is between (1.) a VERB, and its SUBJECT, the SUBSTANTIVE; (2.) an ADJECTIVE, and its SUBSTANTIVE; (3.) an ADVERB, and the WORD MODIFIED by it, whether (*a*) *Verb,* (*b*) *Adjective,* or (*c*) another *Adverb;* (4.) a PRONOUN, and its ANTECEDENT.

The *Objective* relation is between a SUBSTANTIVE governed in the OB-JECTIVE CASE, and (1.) the TRANSITIVE VERB governing it; (2.) the PREPOSITION governing it and also connecting it.

The *General* relations include *connection, substitution,* and *impartation.* Connection applies to the CONJUNCTION: Substitution, to the INTERJEC-TION: Impartation, to any word usually acting as one part of speech doing the work of another. Hence, under the word, *Substantive,* both in the Subjective and Objective relation just given, will be included phrases, the INFINITIVES, and also PARTICIPLES, when used in the office of Sub-stantives; under Adjectives, PARTICIPLES *used as Adjectives;* under Transitive Verbs, PARTICIPLES derived from *Transitive Verbs.*

These same relations will also be found as the heads of the Rules of Synthetic Syntax, in English Grammar. (230–235, 423–450.)

Reference should also be made to abnormal use (236), by Substitution, Transposition, and Ellipsis, and to remarks on Position. (450, 451.) In the exercises, the learner will form Ellipsis, transpose words, substitute one part of speech for another, and give to position all possible varieties.

This preparation being made, we can proceed to

EXERCISES.

1. Divide Secondary Modals into all their implied propositions. Begin with the examples given, and go on to other and longer sentences.

2. Restore the separate implied propositions; and that expressed, into the form of a simple sentence.

3. Vary the positions of the words and parts of the sentence in all possible ways, consistent with the preservation of the sense.

4. Expand the expression by multiplying modifying words. Contract to the most concise expression by removing them, and giving barely the principal proposition.

COMPLEX MODALS.

931. COMPLEX MODALS are those which modify the whole proposition, by a second proposition affirmative, or negative, *implied.*

Of these are four classes: *Exclusives, Exceptives, Comparatives, Re-strictives.*

932. In the first three, the implied proposition is negative; in the last, affirmative.

(*a.*) *Exclusives* use the term, "ONLY" or its equivalents; as, "Only A is C"=1. "A is C;" 2. "What is not A is *not* C." "Only officers command"=1. "Officers command;" 2. "Those who are *not* officers do *not* command."

(*b.*) *Exceptives* use, "EXCEPT" or its equivalents; as, "All, *except* A, is C"= 1. "A is *not* C;" 2. "What is not A is C." "All the company, *except* the captain, were killed." This is equivalent to declaring, 1. "That the captain was *not* killed;" 2. "That the rest *were* killed."

(*c.*) *Comparatives* use, "MORE THAN," "LESS THAN," or their equivalents; as, "A is *more* great *than* C." This is equivalent to 1. "A is great;" 2. "C is *not* so great." "Cæsar was greater than Pompey" = 1. "Cæsar *was* great;" 2. "Pompey *was not* so great."

(*d.*) *Restrictives* use, "SO FAR AS," "AS," or equivalents, *e. g.*, "Victoria, *as* Queen, signs bills." This is equivalent to 1. "Victoria signs bills;" 2. "The cause is, queenly authority."

OBS.—In a sentence containing the pure simple proposition, the Logical Subject and Predicate do not differ from the Grammatical. In the Secondary and Complex Modals, they do differ, and there are modifying words. In the Secondary, the modification is usually by the Material parts of speech, in the Complex by the Formative, or their equivalents.

EXERCISES.

1. Divide Complex Modals into their separate propositions. Begin with the examples just given, and proceed to others.

2. Restore the separate propositions into the form of a simple sentence, and state what class is formed.

3. Vary, as before, the positions of the parts and words.

EXPRESS COMPOUNDS.

933. EXPRESS COMPOUND PROPOSITIONS are those which give several Subjects, or Predicates, or both, *in the expression.*

These may be *Serial*, or *Relative*.

(*a.*) They are *Serial*, when connected by the Copulative Conjunctions, or their equivalents, expressed or understood; as, "He was good, *and* wise, *and* great." Here are three predicates expressed in a series by Conjunctions. The simple propositions are, "He was good," "He was wise," "He was great."

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(*b.*) They are *Relative*, when connected by a Relative Pronoun, or by a Conjunction introducing a related sentence; as " He *whom* thou lovest is sick." " Plato taught *that* the soul is immortal." Relatives may belong to the dependent class.

934. The Serial Propositions may be more or less developed in the expressions. They are fully developed, when no part of the proposition is understood; as, " *Alexander was a conqueror; Cæsar was a conqueror, Napoleon was a conqueror.*"

They are undeveloped, when some part of the proposition is understood. There may be one Copula: 1. With several Subjects for one Predicate; as, "*Alexander, Cæsar, and Napoleon were conquerors;*" 2. With several Predicates for one Subject; as, " *Alfred was good, wise, and great;*" 3. With several Subjects for several Predicates; as, " *Solon, Alfred, and Washington were good, wise, and great.*"

Undeveloped propositions can be developed by repeating the Copula between each Subject and Predicate in the expression.

EXERCISES.

1. Develop the separate propositions contained in a sentence having an Express Compound.

2. Restore the propositions to the form of a simple sentence.

3. Give every variety of position to the parts and words, while preserving the sense.

935. Observe that in the process, figures of repetition are made, as Anaphora, Epiphora, often used by writers and orators; as, " Then patriotism is *eloquent;* self-devotion is *eloquent.*" Restored to one sentence these would be, " Patriotism and self-devotion are eloquent."

(2.) COMPOUND DEPENDENT PROPOSITIONS.

936. COMPOUND DEPENDENT PROPOSITIONS are *expressed.*

Dependent Compound Propositions are, as has been stated (114, 250, 926), those in which the assertion of one is made to depend on the affirmative or negative assertion of the other.

937. Of these, the principal one is the *Conditional.* The Conditional is also the form to which the other kinds of dependent propositions may be reduced. (436, 448, note.)

THE CONDITIONAL.

938. Conditional Propositions are expressed by the Conjunctions, "IF"

—"THEN," or their equivalents. (252.) The equivalents may be by other Conjunctions and Conjunctive Adverbs, by Verbs with Conjunctions, and by Interrogation.

939. Conditional Propositions include an Antecedent and a Consequent, as was shown under Syntax, with the Subjunctive Mood. (387, 431, 432.) The Consequent is the simple proposition depending, and the Antecedent that depended on. (432.)

When the position of the Antecedent is before the Consequent, the Construction is *direct*, and when after, *indirect*.

(a.) Direct Construction.

	Antecedent.			Consequent.			
IF	A be	C,	THEN,			D *is*	F.
WHEN	" is	"	THEN,			" "	"
AS	" "	"	HENCE,			" "	"
AS	" "	"	So,			" "	"
BECAUSE	" "	"	THEREFORE,			" "	"
SINCE	" "	"	*It follows* THAT			" "	"
	A *is*	C;	AND, *consequently,*			" "	"
	Is A,	C?	THEN,			" "	"

IF A	*were*	C,	THEN,		D *would be*		F.
IF A	*might be*	"	"	"	"	"	"
IF A	*could be*	"	"	"	"	"	"
IF A	*would be*	"	"	"	"	"	"
IF A	*should be*	"	"	"	"	"	"
Were	A,	C,	"	"	"	"	"
Might	A be C,		"	"	"	"	"
Could, would, should, "	" "		"	"	"	"	"

(b.) Indirect Construction.

	Consequent.			Antecedent.		
D	is	F;	FOR,		A is	C.
D	"	"	BECAUSE,		" "	"
D	"	"	WHEN,		" "	"
D	"	"	SINCE,		" "	"
D	"	"	AS		" "	"
D	"	"	*From this,* THAT		" "	"

940. In the list just given, the same propositions are seen to be united, and made dependent by different Conjunctions, Conjunctive Adverbs,

Verbs with Conjunctions, and by Interrogation. An examination of the list, will retrospectively aid syntactical parsing, and the knowledge of Moods; and prospectively will prepare for the skilful formation of sentences, and for logical reasoning.

OTHERS (IN FORM) THAN THE CONDITIONAL.

941. Dependent Propositions, not Conditional in their form, are the *Causal*, the *Disjunctive*, and the *Discretive*.

(1.) *Causal Propositions* are those which express a purpose.

They express a purpose to attain something, by the Conjunctions— " THAT," " SO"—" THAT," or their equivalents; as, " I study *that* I may learn." " I have *so* put your candle *that* you may reach it in the night." " A is C, *that* D may be F."

(*a*.) Causal Propositions may be Negative. They then express a purpose to *avoid* something. (256. 4.) They do so by the Conjunction, " LEST," or by " THAT," with a Negative Adverb attached to the Verb; as, " I study, *lest* I should be found ignorant." " I bring my body into subjection, *lest* I should be a castaway." " I study, that I may *not* be found ignorant."

(*b*.) These are equivalent to the Conditional, affirmatively or negatively; as, " I study *that* I may learn"=" *If* I study, *then* I will learn"="*If* I do *not* study, *then* I will *not* learn"=" I study, *lest* I should not learn."

(2.) *Disjunctive Propositions* are those which express an alternative, by " EITHER"—" OR," or their equivalents. " *Either* A is C, *or* D is E." " It is *either* day *or* night."

(*a*.) By a Negative, the Disjunctive is equivalent to the Conditional. " It is *either* day *or* night"=" *If* it be *not* day, *then* it is night." " *Either* A is C, *or* D is E"=" *If* A be *not* C, *then* D is E."

(3.) *Discretive Propositions* are those in which the dependence is asserted against a supposed denial, by means of " THOUGH"—" YET," " INDEED"—" BUT," or equivalents; as, " *Though* I am lame, *yet* I walk" =" I am lame *indeed, but* still I walk."

(*a*.) By *two negatives*, which make an affirmative, these come back to the Conditional; as, " *If* I am lame, I do *not not*—walk"=" Though I am lame, yet I walk." " Though my eyes are bandaged, *yet* I hear"= " If my eyes are bandaged, I do *not not*—hear," that is, I am not deaf, I do hear. " Though A be C, yet D is F"=" If A be C, D is *not not*— F," that is, D *is* F.

942. *All* Dependent Propositions may receive the direct or indirect construction. In the direct construction, the expression of the depen-

dence is complete, the sense being incomplete and suspended, till the second proposition is given; as, "*If he permit me, then will I go*." In the indirect, the expression of dependence is partial; the sense being completed, and not suspended when the first proposition has been uttered: as, "*I will go*——if he will permit me." We may stop the voice at the word *go;* leave the other proposition unspoken, and yet express a completed sense. But with the direct construction, we cannot stop with the utterance of the antecedent proposition, and yet form completed sense; as, "*If he permit me*——." Both propositions must be expressed.

943. Hence the direct construction is Suspensive for Sense, and the indirect, Non-suspensive.

The bearing of this on Sentences and style, will be shown subsequently.

944. (*a.*) Accordingly, every *Conditional* may receive the one or the other construction, as may be seen in the examples given:

(*b.*) So may every Causal; as, Direct and Suspensive, "That I may learn, I study;" Indirect and Non-suspensive, "I study . . . . that I may learn :"

(*c.*) So may every Discretive; as, Direct and Suspensive, "Though He slay me, yet will I trust in Him ;" Indirect and Non-suspensive, "I will trust in Him . . . . though He slay me."

(*d.*) Disjunctives from their nature, have not the same degree of capacity for the Non-suspensive construction. Yet it may be partially given by omitting the first of the Reciprocal Conjunctions; as, "It is day . . . . *or* it is night," instead of " *either*"—" or."

945. This Analysis of Propositions has prepared for the understanding of Sentences, and for skill in forming them.

But Exercises should now follow. Neither learner nor teacher can dispense with them. In all studies in language, explanations are subordinate to practice. It is the order of nature, that from the time men begin to speak, they shall advance in language by practice. The most common fault in the use of text-books is the neglect of the Exercises, and making the pupils only recite.

EXERCISES.

1. Take any *Conditional* Proposition, and

(*a.*) Leaving the Antecedent and Consequent in their place, supply all the equivalents for the Conjunctions "IF"—"THEN," from the example just given (939), and from the list of Conjunctions (255); as,

" *If* there be design, *then* there must be a designer."   " *Since* there is design, *it follows that* there must be a designer."   "*Because* there is design, *therefore*," . . . . &c., &c.

(*b.*) Changing the place of Antecedent and Consequent, insert the Conjunctions and their equivalents, required by the change of position; as, "There must be a designer; *for* there is design," . . . . "*Since* there is design," . . . . "*Because* there is design," &c.   Take a second Proposition and do the same.

2. Taking Causals, Disjunctives, and Discretives, put them into the form of Conditionals.   Begin with the examples given, and proceed to select others.

3. Give to all, the two constructions, Direct and Suspensive; Indirect and Non-suspensive.

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II. Sentences.

946. Sentences in Expression may be called *forms* of language in which Propositions are represented.   In the Proposition, is the Material; in the Sentence, the Form.

947. Sentences may be considered in their *Sense*, or in their *Modes of Construction.*

948. *Considered in their Sense*, they have the same divisions with Propositions, and receive the same names.

Hence Sentences are *Simple* or *Compound; Pure* or *Modal; Independent* or *Dependent;* and thus through all the divisions of Propositions.

949. Simple Sentences may be Declarative, Interrogative, or Exclamatory; as, "Snow falls."   "Does snow fall?"   "How the snow falls!"   They can receive modifying words equally in any of these forms.

950. *Modes of construction* for Sentences, result directly from the nature of Propositions.

951. As Propositions are Independent or Dependent, correspondently, the *mode* of *regular construction* is *serial*, or *reciprocal.** The first is seen among nations and men in their first efforts in writing prose.   The second is found only when style has been cultivated.

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* Aristotle. Rhetoric, p. 3., Chap. ix. (ειρομενη, κατεστραμμενη).   He states the fact as universally *observed*.   Here, it is drawn from the nature of language and propositions; the fact *with* the reason.

952. *Considered in their Modes of Construction,* the divisions of Sentences are the RECIPROCAL, and the SERIAL.

953. RECIPROCAL SENTENCES are made by Dependent Propositions; as, " When the ear heard me, then it blessed me."

[OBS.—The name *Compact Sentence,* is given by many authors, to this construction.]

954. Reciprocal Sentences are *Suspensive,* or *Non-suspensive.* The Suspensive are made by Dependent Propositions in direct construction ; The Non-suspensive, by the same in indirect construction : as, Non-suspensive, " The ear blessed me ; it *did* so, when it heard me." But Suspensive, " *When* the ear heard me, *then* it blessed me."

955. Serial Sentences are formed by Independent Propositions.

To this, the name *Loose Sentence,* is given by many authors.
Ex.—" Cæsar came, and saw, and conquered, and soon fell." (115.)
956. The size of the sentence does not change its nature or its name.
957. It will be seen that the Reciprocal Suspensive Sentence presents an assemblage of words or parts, which do not form sense independently of each other. When this fact exists, we have a Reciprocal Suspensive Sentence, even if the propositions are not by strict logical reasoning dependent. (926, *b,* and note.)

Ex.—" As we cannot discern the shadow moving along the dial—so the advances we make in learning are only perceived by the distance gone over."
Here the sense is not formed till the last word is pronounced.*
958. In the Reciprocal Non-suspensive Sentence, the first part can form sense without the latter, but when the latter is pronounced, the two are seen to be connected, and one to modify the other.

Ex.—" There are several arts, which all men are in some measure masters of, without being at the pains of learning them."—ADDISON.

Here, if we stop at *masters of,* we find complete sense formed but not the whole sense.† Its meaning is affected by what follows. There is connection of sense, with a certain modification.
959. The Serial Sentence has its first part forming sense, without being affected in meaning by the latter part.

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* Walker. † Walker's Rhetorical Grammar.

Ex.—" Persons of good taste expect to be pleased, at the same time they are *informed;* and think that the best sense always deserves the best language."—ADDISON.

The latter part after the word *informed*, adds something to the declaration, but does not modify or alter it.

960. Propositions logically dependent, may be made to take the Serial (loose) construction. Inversely, independent propositions may be put into sentences having the Reciprocal Suspensive (compact) construction. The sentence is to be classified by its mode of structure for suspense, not by the logical relations of the propositions.

961. (*a.*) Yet, *the proper frame for the Reciprocal Suspensive Sentence, will be made by the Conditional Proposition, with direct construction:* " If A be C, then D is F." (436. Note to 448).

(*b.*) *That for the Reciprocal Non-suspensive Sentence, will be made by the Conditional Proposition with indirect construction:* " D is F; *for* A is C."

(*c.*) *That for the Serial Sentence will be made by Independent Propositions:* " A is C, *and* D is E, *and* F is G."

On account of their great value, these laws are given by

RECAPITULATION.

Proposition.		*Frame.*	*Sentence.*
Dependent:	Direct.	If A be C, *then* D is F.	Reciproc. Suspensive.
"	Indirect.	D is F; *for* A is C.	" Non-Suspensive.
Independent,	Express.	A is C, *and* D is F.	Serial.

962. By holding these propositions in the attention, the mind can always be possessed of plans by which sentences may be formed, in speaking or writing, and by which sentences can be analyzed for parsing, punctuation, elocution, argument, or criticism.

As all sentences are reducible at last to these three frames, the value of these laws, for a young writer, is immense.

963. The reciprocal structure can be always given to Sentences by means of the Reciprocal and paired Conjunctions. (255.) These need not always be put into the expression, but being in the mind, they enable one, in the most rapid speaking or writing, to foresee the form of the sentence before the first word is given forth.

Let the list of Reciprocal Conjunctions be again brought to the memory and held in recollection for use in constructing sentences. (255.)

Parts of Sentences.

964. The parts of Sentences (112) are members; of members, clauses; of clauses, phrases.

965. The names formerly given to these were, *Colon*, meaning a member; *Semicolon*, meaning half or part of a member; *Comma*, meaning what is *cut out* of a member.

These names are now applied not to the parts of sentences, but to the *marks used in Punctuation for distinguishing them*.

966. The word, *Period*, is used for the Sentence, for a particular kind of sentence, and for its mark in Punctuation.

967. Sentences may have one member or many; the members may be long or short; compared with each other, they may be equal or unequal. In position, the shorter may precede or follow. Thus varied forms of Sentences are made.

968. Sentences are named, *one-membered, two-membered, three-membered, four-membered*, and thus continuously, according to the number of members.

969. In Sentences of Reciprocal formation, are two principal parts, the Protasis, and Apodosis; the first, in the Suspensive construction, indicating that part in which the sense is suspended; the second, that in which it is completed. In the example already given ("As we cannot discern the shadow moving along the dial—so the advances we make in learning are only perceived by the distance gone over"), the Protasis ends at *"dial;"* the Apodosis is the remainder of the sentence. In this case, as there are two members, the Protasis and first member are the same.

970. In a Sentence of *three* members, two may be in the Protasis, and one in the Apodosis; or, one in the first, and two in the second. In the following example, two are in the Protasis, which ends at the word " *grow*," and one in the Apodosis. The two greater parts are connected by the Conjunctions, " AS"—" SO."

" As we perceive the shadow to have moved along the dial, but did not perceive it moving; and it appears that the grass has grown, though nobody ever saw it *grow :* so the advances we make in knowledge, as they consist in such minute steps, are only perceivable by the distance gone over."—ADDISON.

971. In a Sentence of *four* members, two may be in each of those greater parts; or, one in the first, and three in the second; or, three in the first, and one in the second.

In the following example, two are in the Protasis, which ends with the word " *inhabitants*," and two in the Apodosis.

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"If there were as much sway for impudence in this Forum, and in the courts of justice, as there is for insolence in the open country and in places of few inhabitants, Aulus Cæcina would yield in this trial as much submission to the impudence of Ebutius, as he did in the attack to his insolence."

972. Limits to the length of sentences are required for ease in speaking, and for readiness in comprehension. If the sentence, or any of its members be too long, it tasks the breath of the speaker, and the attention and understanding of hearer or reader.

973. Some languages admit longer sentences than others. This is the case with most of the leading families; as, Greek, Latin, German, where the tendency is to throw the Verb to the end. Derived languages, such as English and French, demand shorter sentences.

974. As prose style is cultivated, the sentences of writers have the number of members lessened, and the size of each member diminished. This is seen in the literature of all countries. In English, the sentences of Milton in his *prose* works, can be compared with those of recent writers, and they will be found much longer.

975. When a sentence is carried beyond the common limits, it adds to its name, the epithet, *extended.*

976. As Structure is of two kinds, the Reciprocal the Serial, both may be of the *extended* kind.

977. As the Reciprocal Suspensive Sentence can be made by the Reciprocal and paired Conjunctions, so it can be made extended by repeating the first Conjunction of the pair, in successive members, and using the second of the pair in the last member.

(*a.*) For example, the paired Conjunctions may be, "WHEREAS"— "THEREFORE."

"*Whereas*, a treaty of cession was concluded in Washington City, in the District of Columbia, by James Barbour, Secretary of War, of the one part, and John Stedman and others of the other part, and which treaty bears date the 24th day of January, 1826; *and whereas*, the object of said treaty is to embrace a cession by the Creek nation of lands owned by them, &c.; *and whereas*, it was the opinion of the parties at the time, &c.; *and whereas*, it has been since ascertained, &c.

"*Therefore* they, the chiefs and head men aforesaid, agree to cede, and they do hereby cede," &c., &c.

(*b.*) Other Conjunctions, as "THOUGH"—"YET," "WHEN"—"THEN," "FORASMUCH AS"—"THEREFORE," can be used. Examples can be selected from poetry and prose, and many will spontaneously occur to the memory, when the first words are given; as, "*Though* you untie the winds,"

. . . . "*though* bladed corn be lodged," &c. . . . . "*Although* the fig-tree shall not blossom," &c. . . . . "*When* there were no depths . . . . *when*," &c., &c.

(*c.*) Very *long* and *suspensive* sentences are thus formed. They have been called Ultra Periodic.

978. The Serial Extended may be equally long, but it differs from the other in *not* being suspensive. The different members may be strung one after the other in regular form by repeating one Conjunction, or Conjunctive Adverb; in irregular, by any connecting particles, as Prepositions and Relatives. For example:

"This prophecy can only have fulfilment *when* the influence of the Gospel has found its way to the human bosom . . . . *when* the law of love shall spread its melting and all-subduing efficacy . . . . *when* ambition is dethroned . . . . *when* the guilty splendors . . . . *when* . . . . *when*," &c.

This sentence, as given by its author, would fill nearly two pages of the present work. To such sentences there seem no limits but the will or breath of the speaker.

From this circumstance, such sentences have been named *Pneumata* from a word signifying *breath*, since no limit appears but in the exhaustion of the breath.

An example of irregular construction of the Serial Extended can be found in the narratives of conversation. A part of one from Milton is this:

"Much later, in the private academies of Italy, whither I was favored to resort, perceiving that some trifles I had in memory, composed at under twenty or thereabout, (for the manner is that every one must give some proof of his wit and reading there) met with acceptance above what was looked for; and other things. . . . ."

This is but about half of the sentence as written by Milton.

It is evident that for such sentences no limits can be foreseen by the hearer or reader.

Such construction is defective.

979. As the leading forms of sentences have now been seen, practice in forming them should follow.

In all exercises in forming sentences, the *members should be written separately, one underneath the other, like lines of poetry. This is a practice of vital importance for the learner*, that he may estimate each member, and compare one with another.

EXERCISES.

1. From some book, read and classify the sentences.

2. Taking the propositions in sentences, put them into various sen-tential forms; the Serial or Loose; the Reciprocal Suspensive and Non-suspensive.

QUALITY AND QUANTITY IN SENTENCES.

980. Some sentences are in their structure superior to others. They draw more attention, are more quickly comprehended, make a stronger impression on the mind, and are more agreeable to the ear. They are hence superior in quality.

981. The previous explanations and exercises have presented the forms which *can* be given to sentences, and these which now follow in-dicate the forms which *should be preferred and selected.* The method is like that for words. In them the first question was, What words *can be* used for one subject? the second, Which *should be* used? In both sen-tences and words, the true method is to understand *possible* forms before the *suitable* and *preferable.*

982. The full statement of the *principles* for the selection of forms for sentences, belongs, as for the choice of words, to Rhetoric; and their value for reasoning, to Logic: but the forms themselves, and practice in making them, to Grammar.

983. What is necessary is, that the mechanism of sentences, and abil-ity to make them as moulds for propositions, shall be mastered, before the uses of language in Rhetoric and in reasoning (Logic) are studied.

984. The *Qualities* required in a Sentence are *Unity, Clearness, Strength,* and *Harmony.*

(a.) *Unity.*

Unity retains one predominant object through a sentence or a series of clauses. For this, (*a.*) Separate into distinct sentences clauses which have no immediate connection; (*b.*) Preserve the same syntactical struc-ture in successive members, keeping, for example, the subject in the first clause the subject in successive clauses; (*c.*) Avoid the introduction of parentheses, unless they are indispensable.

(b.) *Clearness.*

Clearness demands a proper arrangement of words and clauses. For this, view the four leading parts of speech in pairs, with the proper syn-tactical relation between them, and so place them that this relation can be perceived without mistake. Hence, (*a.*) Nouns, Adjectives, Adverbs, and explanatory phrases must be placed as near as possible to the words to which they relate: (*b.*) Pronouns must be so used as clearly to indicate the antecedent.

(c.) *Strength.*

Strength gives to every word and member its full effect.   For this, (a.) Reject superfluous words: (b.) If there be division, contrast, opposition, or resemblance, let there be conformity in the language or construction.

(d.) *Harmony.*

Harmony gives to the sentence spoken its proper rhythm.   This has been fully explained, and the structure indicated which will bestow it.

985. The form for the sentence, which gives these qualities of clearness, unity, strength, and harmony, is the *Periodic.*

986. The Periodic Form is given by making the structure always reciprocal.

(a.) If a *Serial* Sentence be used, its *parts* are made reciprocal. If a *Reciprocal* Sentence be used, the whole is so by nature, and the parts are made reciprocal also. If the sentence used be the *Reciprocal Suspensive*, then the whole *and* the parts are or are made both reciprocal and suspensive.   Such is the best form, *that in which the parts of the structure perpetually reciprocate.*   Examples will be found under Exercises.

(b.) Language, as we have seen, has two modes of structure, the *Reciprocal* and the *Serial,* and two like divisions of sentences.   The difference between them is, that the Reciprocal causes suspense in the first part of the sentence before the second is given, or shows some correspondence in the second part of the sentence, when given, to the first. The Serial structure gives neither suspense nor correspondence.

(c.) By the periodic form, the *effect* of the Reciprocal structure is given, whatever may be the kind of sentence employed.

987. By *Quantity* in a sentence, is meant size.   It is the length of the whole, or of the members.   The proper length is determined by proportion.   To give the Periodic structure the best quality, the whole and parts must be properly *proportioned in quantity.*   They must not exceed in length, the capacity of the breath in speaking, or of the mind in comprehending. If disproportioned, they lessen the pleasure or the instruction.*

988. *This kind of composition is found by the experience of all mankind to be the most agreeable, and most effective.*   There is a constant succession of expectation and satisfaction produced by the sentences.*

989. The reciprocation is made through the *Sense,* or the *Syntax.*

(a.) It is made through the *Sense* (1.) by a WHOLE divided into PARTS:

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* Aristotle Rhet., III. 9.

(2.) by OPPOSITION in words and ideas: (3.) by a CONDITION *and* CONCLU-
SION. The mode of forming these has been already learned; the *first*
and *second from the Categories,* in which we have seen DIVISIONS and
OPPOSITES: the *third, from a Conditional Proposition;* as, "If A be C,
then D is F."

(*b.*) The reciprocation is made through the *Syntax,* by taking the *Mate-
rial Parts of Speech in pairs, with a syntactical relation between them;* such
as were viewed in applying the two Canons in Parsing. (201.)

There must then be, 1st. One grammatical relation in one member be-
tween Material Parts of Speech, (as between a Noun and Noun, or Noun
and Adjective), and all superfluous words and particles must be rejected
from that member. 2d. The *same* grammatical relation must be repeated
in a second member, as between Noun and Adjective, and with a like
rejection of what is superfluous. *The similarity of syntactical relation
makes the members reciprocate; the rejection of all superfluous words re-
duces them to the proper length. By a law of nature also, the similarity
of grammatical relation, with needless words excluded, forms Rhythm by
similarity in the positions of the accents.*

EXAMPLES AND EXERCISES.

990. For examples and for exercises, (1.) begin with sentences of
reciprocal construction in *poetry,* and by equivalents for the rhyming
words, turn those sentences into prose with the same construction.
(2.) Proceed to sentences of that construction in good writers in *prose,*
and give varied forms, yet preserving the reciprocal structure. (3.) Ad-
vance to translations. Then (4.) when a habit is formed, and skill ac-
quired, apply the process to *your own* composition, at first by *imitation,*
afterward with *originality.*

(1.) *a.* In the following example from Pope the Reciprocal structure
is given by *Subdivision.* The proposition to be divided is, " *The Deity
is Omnipresent in His works.*" The works are *divided,* as the *stars,* the
ether, the *sun,* the *air, life, extension, soul, body.* In the last five lines the
syntactical relation is that of a Verb and Noun, and the Verbs in those
lines are used intransitively except the last.

The first two lines contain the proposition. While the whole passage
is framed on the principle of Subdivision, yet the second element, that
of *Opposition,* is used subordinately. In the second line, "*body*" and
"*soul*" are contrasted; in the third, "*changed*" and "*the same.*"

"All are but parts of one stupendous whole,
    Whose body Nature is, and God the soul;

> That changed through all, and yet in all the same,
> Great in the stars, as in the ethereal frame;
> Warms in the sun, refreshes in the breeze,
> Glows in the stars, and blossoms in the trees;
> Lives through all life, extends through all extent,
> Spreads undivided, operates unspent;
> Breathes in our soul, informs our mortal part."
>
> [POPE.

Of the last five lines, let us take four, and (using synonymous expressions for the rhyming words, and if needful for the others) frame sentences whose parts shall present two Nouns with a Preposition between them. For the previous lines use the proposition; as,

PROP.—"The Deity is Omnipresent."

DIV.—"He gives warmth in the sun; refreshment in the air; splendor in the stars; blooms in the plants; life to all living things."

(1.) *b.* In the following example from Byron, the proposition to be divided is, "*The Sea is the Corsair's home.*" The first two lines have for the Material Parts of Speech, an Adjective attending a Noun, before it in the first line, and after it, in the second; as, "*glad* waters," "*dark-blue* sea," "thoughts *boundless*," "souls *free.*" In the next two, are a Noun with Verb: the breeze *bears*, the billows *foam*, the country is *surveyed.*

> " O'er the glad waters of the dark-blue sea,
> Our thoughts as boundless, and our souls as free,
> Far as the breeze can bear, the billow foam,
> Survey our country, and behold our home."
>
> [BYRON.

In turning this into prose, *Nouns* can be substituted for the Adjectives and Verbs, and a reciprocal structure kept; as,

PROP.—"The Sea is the Corsair's home."

DIV.—"Our course is over the gladness of the sea, and the azure of its waters. Like it, our thoughts are without bound, and our souls without a chain. Wherever is the force of the breeze or the foam of the billow, our survey is on our country, and our gaze is on our home."

The Nouns and their effect can here be seen.*

(2.) *a.* For an example in *prose*, the following proposition is *divided* by Macaulay. "*The Incarnation impressed mankind.*" He takes the sub-

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* The classical student will remember how Tacitus and Thucydides sought to give the structure with Nouns.

divisions of the Subject and Predicate : of the Incarnation, and of mankind. The parts of the Incarnation are given from birth to death. The parts of mankind are among Jews, Greeks, Romans : and among Jews, the Synagogue; among Greeks, the two great schools of philosophy, the Academy and the Portico; among Romans, the civil power of the Lictor, and the military power of the legions.* He frames the first set of members, with a Participle and Noun, having a Preposition between them; as " *Walking* among *men, leaning* on their *bosoms :*" the second set with two Nouns united by a Preposition; as, " The *doubts* of the *Academy,*" " the *fasces* of the *Lictor.*"

" It was before Deity embodied in a human form, walking among men, leaning on their bosoms, weeping at their graves, slumbering in the manger, bleeding on the Cross, that the prejudices of the Synagogue, and the doubts of the Academy, and the pride of the Portico, and the fasces of the Lictor, and the swords of thirty legions, were humbled in the dust."

For practice in paraphrasing we may substitute *Nouns* for Participles, and the Active for the Passive form of the last Verb, " *were humbled.*" The change will make the passage inferior in beauty and in power, but will serve for an exercise.

PROP.—" The Incarnation impressed mankind."

DIV.—" The Deity was embodied. His *walking* was among men ; His *repose* was on their bosoms ; His *sorrow* by their graves ; His first *sleep* was in the manger; His last *breath* was on the cross :

" This *gave* victory over the Synagogue, with its prejudices; the Academy with its doubts; the Portico with its pride; the Lictor with his fasces ; and the thirty legions with all their arms."

(2.) *b.* In all these examples, Division is the principal source for the reciprocal structure. Let us now take an example in which the two other elements of reciprocation are used, viz. : 1. Opposition, or Contrast; 2. A Condition and Conclusion.

In the following example the proposition is, that " *The possessions claimed by the Puritans were superior to those of other men.*"

" If the Puritans were unacquainted with the works of philosophers and poets, they were deeply read in the oracles of God. If their names were not found in the registers of heralds, they felt assured that they were recorded in the Book of Life. If their steps were not accompanied by a splendid train of menials, legions of ministering angels had charge over them. Their palaces were houses not made with hands; their

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* The assistance given to a writer by *Division* and by *Classification*, is thus seen.

diadems, crowns of glory that should never fade away! On the rich and the eloquent, on nobles and priests, they looked down with contempt; for they esteemed themselves rich in a more precious treasure, and eloquent in a more sublime language, nobles by the right of an earlier creation, and priests by the imposition of a mightier hand."—MACAULAY.

Division is first applied to the proposition as it stood in the writer's mind. Possessions are divided; as, *learning, fame, service, residence, nobility.* In each of these is a separation by *Contrast.* Under *learning,* the " works of philosophers and poets" are *contrasted* with the " oracles of God." Under *fame,* the "registers of heralds," with "the book of life." Under *service,* a " splendid train of menials," with " legions of ministering angels." Under *residence,* " palaces," with " houses not made with hands." Under *nobility,* " diadems," with " crowns of glory."

Then the reciprocal effect from a condition and conclusion is given by the form of the conditional: " If they were unacquainted,"—" if their names were not found," &c.

(3.) *a.* Translation of such sentences from other languages into English, if they are known, or under study, should now be made, with a careful preservation of the balanced or reciprocal structure.

In the following example from Cicero, which has been universally admired, the idea expressed is a very simple one : *"Self-defence is a law of nature."* In the first member are contrasted Adjectives, *scripta, nata ;* in the second and third, Verbs, as *didicimus,* and five others; in the last, Participles, as *docti,* and three others.   The contrast throughout, is by *opposing* a law made by nature to one made by men.

" Est enim hæc, Judices, non scripta, sed nata lex : quam non didicimus, accepimus, legimus ; verum ex natura ipsâ, arripuimus, hausimus, expressimus : ad quam non docti sed facti, non instituti, sed imbuti sumus."—CICERO *pro Milone.*

We may translate this, using the *same* parts of speech, and only making the Verb passive ; as, " This law, Judges, is not outwritten but inborn.   It is not learned, accepted, read ; but from nature itself, seized, swallowed, outpressed.   We are not taught it, but made for it; not educated up to it, but imbued with it."   But the best practice is to substitute *other* parts of speech ; for example, Nouns and Participles used as Substantives ; as,

PROP.—" Self-defence is a law of nature."

DIV.—" This law, Judges, is not from human writings, but from birth ; not by learning, receiving, reading; but from nature itself, by seizing, drinking, outpressing.   We have it by creation, not by training; by intuition, not by education.

b. Other parts of speech could be used, as the Passive for the Active Verb, and the reverse.

The literature of all countries, especially that of France, will furnish numerous and admirable examples. If the learner studies French, he should translate, following the principles given.

c. In exercises in translation, the Correspondent Derivatives in both languages (Correspondent Verbs, Nouns, Adjectives and Adverbs, from one Branch or Stem-Word), should be in the mind. The first exercises should then be by a method. The same sentence should receive several translations into English, one literal, the others by substitution of the Correspondent Derivatives, and Synonyms. It should then be turned back into the other language, with variations after the same method. Command of one's own language, and knowledge of the other, will be so promoted that the number of variations can be made less and less in later exercises.

(4.) After this practice, from English writers in poetry and prose, and from foreign languages, when such are or have been studied, the process thus learned should be applied to *one's own composition.*

a. At first proceed by imitation.* Take a finished passage as that from Macaulay, on the effect of the Incarnation. Imitate the structure on some other but familiar subject. For example, the subject may be, the effect of Roman discipline in subduing nations; or the effect of the invention of fire-arms; of steam; of plated war-ships. Then, if the first subject be the first, the imitation will proceed after a few sentences involving the proposition:

" It was before the Roman soldier, selected by the State, trained by exercise, hardened by exposure, clad in armor, keeping rank, yet fighting hand to hand, that the tribes of Italy, and the phalanxes of Greece, and the walls of Carthage, and the strength of Oriental empires fell to the earth."

The passage concerning the Puritans can be imitated in subjects which compare one subject with another; as, for example, " Homer blind, with a rich man." " Virtuous poverty, with prosperous wickedness ;" as,

" If the blind poet knew not the arts of traders for winning gold, he knew that diviner art, which draws the praise of men through all generations," if, &c., &c.

b. The habit having been formed, the composition should now be purely original.

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* Heineccius.

991. Observe that the steps of the process are ever these:

(1.) The first is, to see distinctly the Proposition, which is to be unfolded. It is well to write it separately. The subject taken should be familiar, so that the divisions and contrasts can be easily made.

(2.) The second is, to separate the Subject of the Proposition, or the Predicate, or both, into parts by division or contrast in the same way in which a Category is divided; as in the examples from Pope and Macaulay.

(3.) The third is, (a.) to appropriate a member of the sentence to each part of the division or contrast; (b.) to determine what grammatical relation shall be used in each, and between which of the four Material Parts of Speech; (c.) to use the same grammatical construction in two or more members which are to reciprocate; and (d.) to throw out all needless particles (formative parts of speech).

Obs.—The figures called Homoioptoton, and Homoioteleuton will thus be formed.

992. When a *Serial* Sentence is made with this reciprocal structure in its parts, it is called the *Serial Periodic.*

993. When a *Reciprocal* Sentence is made with this reciprocal structure in the parts as well as the whole, it is called *a Period; and if it be suspensive, a Period Proper.*

The word Period is from two Greek words ($\pi\epsilon\rho\iota$, $o\delta o\varsigma$), one signifying *around,* and the other, *road.* The primary idea is that of a road around, like that on a race course. The Protasis forms one half of the course around, and wakens suspense, the Apodosis the other half, and brings repose.

994. A Period Proper is a Reciprocal Suspensive Sentence, whose parts are mutually correspondent in sense or grammatical construction, and which are of such length that the whole may be comprehended in a single view.*

An example is in the sentence quoted from Addison; "As we perceive the shadow," &c. (970.)

Such a period is the natural form for the conditional proposition.

995. But that form of the Sentence called the Period, can always be made when we express *Division, Opposition,* or *Inference.*

996. The members of a period should be neither too long nor too short. Excessive length confuses, excessive shortness disappoints.*

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* Aristotle. Rhet. iii., 9.

The greatest, least, and average lengths have been already stated, as shown by lines of poetry. Those lines record the experience of mankind. Members will assume this length, when the rules given are followed.

997. The number of members cannot pass beyond four, without running into the *extended* form. (975.)

998. The sentence of four members, when appropriate, has been greatly admired in ancient and modern times, especially that called the crossed four membered, in which the fourth reciprocates with the first, and the second with the third.*   For example,

> 1. " As Philip makes his situation better,
> 2. He gains influence universally ;
> 3. But you win contempt continually,
> 4. Because you make your position worse."†

In this example loosely translated from Demosthenes, the second and third reciprocate in sense, and in grammatical structure, as do the first and fourth.   As to structure, in all of them are a Transitive Verb, and a Substantive as its object; but in the second and third, Adverbs are used with them, and in the first and fourth, Adjectives ; and Adjectives in contrast: *better—worse*. If the third and fourth members changed places, the effect would be lessened.

The elements of this period are Condition and Contrast. From the condition of the situation follows the consequence; for Philip, influence, and for the Athenians, disgrace. The Contrast is formed by opposing the conduct and result for one party, with those for the other.

Exercises.

(1.) In the works of the best writers in English, classify their Sentences and select the best.

(2.) Do the same in any other language in which you read with facility.

(3.) Propositions being given, reduce them to the best sentential forms.

(4.) Break long sentences, your own and others, into the shortest which can be made, remembering that the fault of young writers lies in not breaking sentences which should be broken, and that the genius of the English language favors the short sentence.

999. From Figures we now pass to Elocution: from the sentence written, to the sentence spoken.

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* Hermogenes: De Inv. iv.   Heineccius: Fundamenta Stili. (1, 2, 24.)
† Olynthiac 2d.

CHAPTER III.

ELOCUTION.

1000. ELOCUTION is that branch of Grammar which treats of the correct utterance of sentences in discourse.

The word is derived from the Latin (*e-loquor*). It means literally " I speak out." By verbal definition, Elocution is the outspeaking of discourse.

1001. Declamation, or public speaking, is one part of Elocution. Reading in private or public is another.

1002. *The twenty-first attainment in language is ability to read and speak sentences well in private and public.*

The deficiency to be obviated is that from not knowing how to read or speak in the best manner which one's natural endowments will permit.

1003. The great rule for this attainment is to study nature and follow nature. Observe the pauses, tones, inflections, and varieties in ordinary unrestrained speech. See how these are changed by the influence of feeling. All good elocution is but a copy of the natural expressions of men, women, and children.

1004. A kindred rule is, to regard all speech as imitation. Look then at the sense of that which is about to be read or spoken, and with the sense, at the feeling implied or expressed. Then imitate that sense or feeling in the mode of speaking. If, for example, the things spoken of are separated in sense, separate them in the voice by pauses. If they are connected closely, then in speaking connect them closely. If the sense be suspended, let the tone of the voice be suspensive; if the sense be concluded, let the tone of the voice be that belonging naturally to the conclusion of a sentence. If the ideas be contrasted, let there be contrast in the movement of the voice. If the feeling be bold, let there be boldness in the tone; if sad, plaintiveness, and thus through all kinds of feeling.

1005. But these general rules require support from explanations and from well-directed practice. Explanations and exercises, therefore, follow.

1006. Elocution includes *sound* and *intervals* of *silence*.

Sound includes *Time*, *Pitch*, and *Force*.   Silence forms *Pauses*.

1007. *Time*, or *Quantity*, is, as its name imports, the rate of speaking, as determined by the number of syllables pronounced in a given time.

The varieties of time regarded by Elocution, are *slow*, *quick*, and *common* time.

1008. *Pitch* is the tone or note of voice produced by expansion or contraction of the vocal chords, as the breath is directed on them. Their expansion and lengthening produce what is called a low tone or note; their contraction, a high note.

The varieties of pitch regarded by Elocution, are *high*, *low*, and *middle*.

1009. *Force* or *Volume* is the degree of stress in speaking, determined by the amount of breath, given in one vocal emission or in one impulse of the voice.

The varieties of force are *loud*, *soft*, *medial*.

1010. The same sentence may be spoken with all these varieties of time, pitch, and force.

The varieties produced by combinations and permutations should be made, as an exercise, by the learner from the elements.

<div align="center">Elements for Combination.</div>

Pitch.	Force.	Time.
High,	Loud,	Quick,
Low,	Soft,	Slow,
Middle.	Medial.	Common.

For example, the permutations would begin:

$$\text{High, loud, } \begin{cases} \text{quick,} \\ \text{slow,} \\ \text{common.} \end{cases}$$

High, loud, quick, would be the first combination.

1011. *Pauses* are divided, as *long*, *full*, *middle*, *short*, *minute;* the first being longest, and the last shortest.

Let the learner now add to the previous permutations those from pauses. Thus the first combinations would be:

High,	loud,	quick,	long pause.
"	"	"	full "
"	"	"	middle " &c.

<div align="center">EXERCISES.</div>

Take any good sentence as from a book of selections, **called a Speaker,** and,

1. Give it in varieties of time. Do this first, because the time or rate of speaking is the basis for the other elements. Read the sentence very slowly, then very rapidly, then at the common rate.

Of these three varieties, note especially the slow time, since that is most important. The old maxim is,

> " Slow speaking learn; all other graces
> Will follow in their proper places."

2. Give the same sentence in varieties of pitch. Read it with the lowest note of your voice, then with the highest, then with that which is common when speaking.

3. Give the same sentence in varieties of force or volume. Speak it very loudly, then very softly, then with your usual degree of loudness in talking.

4. Now proceed to the permutations. Speak the same sentence with the combination, slow, low, loud; then with that of slow, low, soft, and thus throughout.

5. Add the element of pause (taking a second sentence with the other), and make other combinations; as, slow, low, loud, long pause between the sentences; slow, low, loud, and short pause between the sentences.

[Obs.—In these exercises no special regard is to be had to the sense. Only the elements which the pupil *can* use, and *the combinations which he can make at will,* are to be under his attention. As in words and sentences, so in elocution, the materials are to be known first and selection is to follow.]

1012. We now proceed to these elements separately, and thus to selection.

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Sec. 1.—Intervals of Silence.

NEED FOR PAUSES.

1013. Pauses, or intervals of silence, are needed for the separation of speech into divisions. These divisions are required, both for the *breath* of the speaker and the *comprehension* of the hearer.

(*a.*) Breath is essential for speech. (477, 478.) Given out, as it is in uttering words, it must be resupplied. Pauses are intervals in which this can be done.

(*b.*) The mind needs in spoken as in written language, (862, 868, 874,) that parts shall come under the attention, one by one, in distinct divisions. Pauses make these divisions.

The same law of nature thus assists at once the speaker and the hearer.

1014. Pause demands special attention. All the other elements of Elocution require it to accompany them. They may be furnished by nature and by feeling, but pause belongs to art. The others are often acquired without study, while pause must be made the subject of study and practice.

1015. The first step in all correct Elocution is to foresee in the matter the pauses which are demanded. *The intervals of silence must receive attention in reading before the elements of sound.*

Ever look to the end* of your sentence. Provide sufficient breath at the beginning. Resupply it at the intervals. Thus avoid that exhaustion at the end of sentences which makes the last part obscure.

PROPORTION IN PAUSES.

1016. Proportion in Pauses is needed to express subordination among the divisions of speech. The greater divisions require pauses of greater length than the smaller.

Pauses, as we have seen (1011), are divided, as the *long*, the *full*, the *middle*, the *short*, and *minute*.

1017. (*a.*) The *long* pause may be regarded as the unit, of which the lest are fractions. In duration of time it is equal to the bar rest in music. For those not acquainted with music, a standard of comparison may be found in lines of poetry, the same standard as for the lengths of members of sentences. (869, 871.) It occupies about the time required for the deliberate speaking of a line of ten syllables, such as that in English blank verse, or for the quick speaking of a line of seventeen syllables, such as that of the Dactylic Classic Hexameter. (862, Remarks.) The standard may thus be the slow utterance of a line of Milton's Paradise Lost, or the more rapid utterance of a line from Homer, from Virgil, or from an English poet writing in Dactylic Hexameter.

1018. (*b.*) The *full* pause is about half of the long; (*c.*) the *middle* pause is about half of the full; (*d.*) the *short*, (corresponding to the quaver rest in music,) is about half of the middle; and (*e.*) the *minute*, half of the short. The minute is the slightest suspension of the voice heard in speaking.

Such are the decreasing divisions of intervals of silence called Pauses.

1019. In applying these pauses to discourse, the simple principle of nature is followed: *Speech is imitation.* Hence, things *disconnected in*

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* A rule universal in language is that "the end of speech is more than the beginning."

sense, should be *disconnected* by the voice through pauses. *Degrees* of separation in the sense should correspond to *degrees* in pauses.

1020. The decreasing divisions of discourse correspondent to these decreasing divisions of silence, called pauses, are the *paragraph*, the *sentence*, the *member*, the *clause*, the *phrase*.

As a general rule, each grade of pause is applied to the correspondent grade in the divisions of discourse : as *the long, to the paragraph; the full, to the sentence; the middle, to the member; the short, to the clause; the minute to the phrase.*

1021. It should, however, be understood, that these pauses are to be regulated by *proportion*. They are not absolute and definite, but relative.

(*a.*) The pauses are to be *in proportion to the rate of speaking.* In slow time they are all lengthened, and in quick time shortened.

(*b.*) The pauses in the *parts of a sentence are to be in proportion to that pause which follows a sentence.* Thus, between two sentences which are both long, the pause may be full. In that case the members and clauses will have the middle and short pause, the proportionate parts of the interval between the sentences. But between two short sentences the interval of silence may be only that of the middle pause. The parts will then, by the rule of proportion, take the short or minute pause.

(*c.*) The pauses are to be *in proportion to the effect intended.* Thus, the reader or speaker may intend that a word, or a clause, or a member, or a sentence, shall be specially impressed on the attention. In that case, such word, clause, member, or sentence, may be preceded, or both preceded and followed by a pause longer than it would otherwise receive. For example: " Well!—*honor*—is—the subject of my story."

The place of the pause is indicated by a dash.

OBS.—Let the reader observe that he is guided by *his own intention and will.* He cannot always know all which an author intended, and hence may have a misgiving which will mar his reading. But he can always know what he himself intends in the effect. Looking at this solely he can have confidence. And confidence is assistance.

EXERCISE.

Take a book, as before, and apply pauses, according to the principles just stated.

1022. Some learners will not need to go farther with the subject of pauses. But for those who do, the following instructions, more specific in their directions, will be found useful.

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PARTICULAR RULES FOR PAUSES.

1023. The *long* pause follows after the paragraph, and marks the close of a subject, or of an important head.

It precedes the change from one topic of discourse to another; or from one mode of speaking to a contrasted mode, as from the language of strong emotion to that of calm statement.

It affords an opportunity to recover breath for the body, and self-possession for the mind; and to change the time, pitch, and force in speaking the paragraph, or head following. Impression is thus increased.

1024. The *full* pause follows the full and long sentence in the paragraph, (unless there be some very close connection intended with the sentence following). It marks the close of the statement of an important proposition.

It therefore *precedes* the change from one completed proposition to another, or from one figure or mode of speaking to another, in a second sentence. It, also, like the long pause, but in less degree, resupplies breath, and prepares for needful variations in the mode of utterance.

1025. The *middle* pause follows after the member of the sentence, and in the reciprocal construction, after the middle or Protasis. It marks the beginning of the statement of a proposition, as a preparation for the closing or the distinction of member from member. Accordingly, as structure is reciprocal or serial, (951) these rules result naturally.

1. In the *reciprocal sentence*, the middle pause is to be inserted between the Protasis and Apodosis, (the Antecedent and Consequent). The first example following has two Conjunctions expressed; the second but one. The place of the pause is indicated by a dash.

Ex.—" As no faculty of the mind is capable of more improvement than the memory—so none is in more danger of decay by disuse."*

Ex.—" As in my speculations I have endeavored to extinguish passion and prejudice—I am still desirous of doing some good in this particular."*

The middle pause here follows after " *memory*" and " *prejudice.*"

Ex.—" As we perceive the shadow to have moved along the dial, but did not perceive it moving; and it appears that the grass has grown, though nobody ever saw it grow:— so the advances we make in knowledge, as they consist in such minute steps, are only perceivable by the distance gone over."

In these examples the sentence is suspensive; the logical antecedent

* These examples are selected by Walker from Addison.

precedes the consequent.   The same pause is to be applied where the construction is non-suspensive; as,

" Every one that speaks and reasons is a grammarian and a logician —though he may be utterly unacquainted with the rules of grammar, or logic, as they are delivered in books and systems."

The middle pause here follows after the word, " *logician.*"

If this sentence received the suspensive construction, it would be thus:

" Though utterly unacquainted with the rules of grammar or logic, as they are delivered in books and systems—yet any one who speaks and reasons is a grammarian and logician."

The antecedent and consequent have but changed places.   The relation is the same, and hence the pause is the same.   It is now after the word, " *systems.*"   There is a suspensive inflection accompanying the pause in this suspensive construction to be afterward considered, but that is distinct from the pause.

2. In *serial sentences*, belonging to one proposition, or in the serial structure in one sentence, the *middle* pause follows the serial members or sentences.

The pause here marks connection of sense and dependence.   Hence,

(*a.*) If serial sentences follow one another, all sustaining some one proposition, this *middle* pause is then to follow each completed sentence, and the *full* pause, usually at the end of the sentence, is *not* to occur till the series is completed; as,

" Catiline has gone;—he is fled;—he has escaped;—he has broken loose.—No longer in the city's wall, shall he plan her ruin.—We have forced him from hidden plot into open rebellion.—The bad citizen is now the open traitor."—CICERO.

These different senses are closely connected as parts of one proposition: " *We are well rid of Catiline.*"   The connection of sense requires correspondent connection by the voice through the middle pause.

(*b*) Where a proposition in one sentence is followed by its reason in another, the *middle* pause is between them; as,

" The mass of mankind can never feel an interest in abstractions.— They must have images."

Although a sentence ends at the word, " *abstraction,*" yet the full pause is not to be placed there, but the middle, because of the immediate connection in sense between that sentence and the one following it.

(*c.*) Where two members follow, in one sentence, connected by construction yet not dependent, the *middle* pause is between them; as,

"Persons of good taste expect to be pleased at the same time they are informed;—and think that the best sense always requires the best language."

The middle pause should be after the word, "*informed.*"

(*d.*) Series of members, such as those with correspondent Syntactical Structure, take the *middle* pause between them; as, in the example given previously, "*walking among men—leaning on their bosoms,*" &c.; "*the prejudices of the Synagogue—the doubts of the Academy—the pride of the Portico,*" &c. In like manner:

"The nicely-adjusted dress—the raven-tresses exquisitely braided—the fresh-plucked rose, gleaming among them like a gem—show that earth divides with Heaven the empire of her thoughts."—IRVING.

"A good disposition—virtuous principles—a liberal education—and industrious habits—are passports to happiness and honor."

Every one is told by nature that pauses must be in these sentences where the dashes indicate them.

(*e.*) The elements of reciprocal Sentential Structure, *Inference, Subdivision, Opposition, Comparison,* carried from one member to another, demand *a pause* between the members; as,

(1.) INFERENCE.—"If the world is not the work of chance—it must have had an intelligent maker."

(2.) DIVISION.—"There are three functions for the supreme power;—to make law, to execute law, and to judge both the law by the Constitution, and the case by the law."

(3.) OPPOSITION.—"Oppose your Consuls and Generals—to that maimed and battered gladiator. Against that miserable and outcast horde—lead forth the strength and flower of all Italy." "Where no counsel is, the people fall—but in the multitude of counsellors there is safety."

(4.) COMPARISON.—"Better is a dinner of herbs where love is—than a stalled ox and hatred therewith."

The *middle* pause is *not always* required in such constructions. The extent of pause corresponds with the length of the member and the importance of the thought. But *some pause* is demanded by such a structure between the two parts which reciprocate; as, "though deep—yet clear."

Such are the rules for the middle pause.

SPECIAL RULES FOR SHORTER PAUSES.

1026. The *short* pause is attached to clauses; the minute, to phrases.

For simplicity, the two may be regarded together. They mark the modifications attached to the Subject or Predicate of a Proposition, such as were seen in the exercises under Logical Analysis, in all the ranks and lines below the first. (117, 118 to 122.)

These modifications are, 1. By Syntactical Relation among the nine Parts of Speech; 2. By Sentential Structure.

OBS.—*The same elements* will be needed in fixing rules for Punctuation.

I. SHORTER PAUSE, FROM SYNTACTICAL RELATION.

A. *In Direct Order.*

The short pause (or the minute) is required:

(1.) After a *Nominative of more than one word;* as, "*The wise Creator*—bestowed a faculty for speech."   "*The great and invincible Alexander*—wept for the fate of Darius."

(2.) Before an *Infinitive Mood introducing a phrase or clause;* as, "It is prudent in every man—*to provide* against the chances of accident."

(3.) Before a *Relative Pronoun;* as, "A man cannot be obliged to submit to any power, unless he can be satisfied—*who* is the person—*who* has a right to exercise it."   "I am he—*whom* ye seek."

(4.) Before *a Conjunction* and *Conjunctive Adverb;* as, "I desire the reader to remember—*that* I mean the pleasures arising from sight." "He will persevere—*when* satisfied of eventual success."

(5.) Before *Prepositions when introducing a phrase;* as, "Any single circumstances—*of* what we have formerly seen—often raises up a whole scene of imagery."   "It is prudent—*in* every man." . . .

(6.) After an Interjection; as, "*Hail*—holy light!"

B. *In Inverted Order.*

The short pause (or the minute) is required:

(1.) After the *Objective, in inverted position;* as, "By the *influence of conscience*—we are impelled toward duty." "*To all remonstrance*—he was deaf." "*The counsels of prudence*—he would not hear."

(2.) Before an *Adjective following* the Substantive, and *forming a descriptive phrase;* as, "He was a man—*learned and polite.*" "It is a book —*excellent in its kind.*"

(3.) Before and after an *emphatic Adverb following* the Verb, and before and after an *adverbial phrase;* as, "He did not act—*prudently*—in one of the most important affairs of his life, and therefore could not expect to live—*securely.*"   These are emphatic Adverbs.

"Man is directed by nature, to correct—*in some measure*—that distribution which she would otherwise have made." This is an example of the adverbial phrase.

II. SHORTER PAUSE, FROM SENTENTIAL FORMATION.

This includes *Apposition, the Case Independent* (211, 4), *Ellipsis* (237), *Parenthesis* (904, *b*), *Series* (898, (2)), *Quotation, Distinguished Words.*

The *short* pause is required:

(1.) Between words and phrases in *Apposition;* as, "Wilt *thou—Eternal Harmony*—descend ?" "*Cicero—the patriot*—was proscribed."

(2.) Before and after words having the *Independent Case* and *construction;* as, "If it be hurt or die—*the owner thereof not being with it*—he shall surely make it good."

(3.) Where *Ellipsis* occurs; as, "A nation, once enslaved, may groan—*ages*—in bondage." "Reading makes a full man; conference—a ready man; writing—an exact man."

(4.) Before and after a *Parenthesis*, or a parenthetic phrase interposed between a Nominative and its Verb, or between an Objective and its governing word; as,

"The women—*who were allied to both parties*—interposed with many tears and entreaties."

"He could distinguish—*without seeing the color of the tea*—the particular sort which was offered him."

(5.) After each *short member* in a *series;* as, "And now abideth—*faith—hope—charity.*" "*Gentleness—goodness—faith—meekness—temperance.*" "He *came—saw—conquered.*" "*Destitute—afflicted—tormented.*" "*Prudence—Justice—Fortitude—Temperance*—are cardinal virtues."

(6.) Before a *quotation;* as, "He commended the maxim—'*Know thyself.*'"

(7.) Before and after any *word* or *phrase* demanding *special attention*, and to be given emphatically; as, "Well—*honor—is*—the subject of my story."

OBS.—Before the following exercises, the remarks on Series, under Figures, should be in the mind. (898, (2).)

EXERCISES.

(1.) From a book containing selections from the best writers, read the sentences which fill at least two paragraphs. At first, read without the pauses, in order to exemplify the fault to be corrected. Then, beginning from the *larger* divisions (between the paragraphs), state where

pauses are required, what pauses, and why. Do not yet try to give them, since the first step is merely *to learn what ought to be, through contrast with what ought not to be.*

(2.) Beginning now from the *smallest* divisions read a single sentence, once rapidly, and with no pause. Then correct it by reading the same sentence in slow time with the *short* and *minute* pauses which are required. If it be long enough for the *middle* pause, read it again, with attention to that middle pause. State the reasons for each.

(3.) Proceed now in like manner to two sentences, placing the *full* pause between them, unless they are closely connected. Read several sentences in succession. If they be closely connected, put the *middle* between. State the reasons.

(4.) Now acquire the *full* pause. Read from paragraph to paragraph inserting it. Deliberately count, at first, between the paragraphs that you may establish this unit of pause in the mind.

(5.) Next learn to give, the minute, short, middle, and full, their respective *proportions* of the unit. Read on, giving not only *some* pauses at the proper places, but the proportions with care.

(6.) During all this Exercise leave other Elements of Elocution as Emphasis, Slide, Inflection, and the like, to nature and feeling. At the outset, take care of pause, and let other things take care of themselves. They can be attained afterward. But to make attainments, one thing must be under attention at one time.

Sec. 2.—Elements of Sound.

1027. After the intervals of silence are the Elements of Sound, which are three: *Pitch, Time,* and *Force or Volume.*

1028. The primary demands for good enunciation of *sentences,* by these elements, are the same as for a good enunciation of *single words.* (768–772.) There must be erect posture, with the neck not contracted; dilated chest; breath drawn in, made full, and barred; the tongue drawn down; the mouth forming a hollow sphere (the *os rotundum*) with the lips just touching. All these conditions should be so observed as to present no unusual nor constrained appearance.

(a.) Pitch.

1029. Pitch is needed to express *relations* among the divisions of discourse; relations of sense, or of emotion and will.

It is necessary to have a few distinct ideas of pitch in order to direct the voice rightly in reading and speaking.*

Such ideas are readily conceived by those who have learned music. Those who have not, can form them sufficiently for use with the speaking voice by the following process:

SLIDES: CONCRETE MOVEMENT.

1030. Look upon your open hand, and begin to contract the fingers. As you do so, contract correspondently the vocal chords within the mouth, as if those chords were fingers there, and as if the globe within the mouth were the hollow of the hand. Continue the contraction till it is extreme, and then in that state of the vocal organs, breathe any vowel-sound, as *EE*, or *O*, or *AH*. The *high* pitch for a vowel will be heard.

Expand the fingers, and in like manner the chords, and when the latter are most elongated, breathe a vowel-sound, and *low* pitch will be heard.

Now proceed to contract again, and at the beginning of the contraction begin the sound of the vowel. Continue that sound as the contraction goes on to its extreme point. You will hear what is called the rising *slide*, passing from low to high. It is the slide appropriated by nature to a question asked with surprise, as —" *You?*" It may be represented thus: ——.

Proceed reversely from contraction to expansion, with the sound of the vowel continued from the commencement to the end. The *falling slide* will be heard, passing from high to low. It is the slide associated by nature with positive assertion. It may be represented by the mark ——.

In the same manner the voice can pass on one vowel-sound in both directions, from high to low, and back again to high. The slide will be heard called the rising *circumflex*, which may be represented by ————. It is the natural expression of irony.

If the movement be from low to high, and back to low, the slide is called the falling circumflex. It may be represented by ————. It is the natural expression of scorn.

This alternating movement may be continued on the same syllable in one or more additional undulations. The slide is then called the *compound circumflex*. If the final movement be rising, it is named compound circumflex rising, as ——————, and if falling, compound circumflex falling, as ——————.

The name of the circumflexes is from the *terminating* movement, whether rising or falling.

In this manner any person can make for himself the slides heard on syllables in speech, and have a distinct conception of them. They are heard on syllables, because on vowels, and the vowel is the soul of the syllable.

The accompaniment of the hand should be laid aside, so soon as the chords can be managed by themselves, and pitch readily given. The object in the beginning is to assist the mind, voice, and ear, by the visible representation of correspondent movement in another organ.

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* Pitch should receive special attention from those who must speak or give orders in the open air, with noises around. For the sound to be well heard, the pitch of the voice must be different from that of the interfering sound.

1031. Slides being thus understood, are seen to be *continuous changes of pitch within syllables, under the influence of thought and feeling in the mind.*

1032. Slides receive the final and distinguishing part of their name from their final movement, whether *rising* or *falling.* When there is more than one movement they are called *circumflex;* when more than two, the *compound circumflex.*

STEPS: DISCRETE MOVEMENT.

1033. There may be a similar movement of pitch, measured not within a syllable, but from one syllable, or word, to another, as by steps.

(*a.*) Take any simple sentence, and sound each succeeding syllable and word higher, and the last highest; as,

"Shall I ride?"

This *ascending* movement is called the *rising* step. It is the natural movement for questions and suspense.

(*b.*) Sound each lower and the last lowest; as,

"No, you will walk."

This *descending* movement forms the *falling* step. It is naturally used for answers, commands, conclusions.

(*c.*) Combine both movements in one sentence; as, "Shall I ride, or shall I walk?" The *varied* movement is called *circumflex,* and the terminating movement gives, as for slides, the distinguishing name. Circumflex rising is from descent to ascent. Circumflex falling is the reverse. This contrasted movement is natural for contrasts.

(*d.*) Sound the words of some simple sentence all in one pitch, imitating the sound of a bell; as, "Deep—low—tones—ring—loud—one —hour." This movement is called the *monotone.* It is naturally used when commencing the description of any thing sublime or awful.

Rising steps are like the ascending of stairs; falling, like the descending; circumflex, like both; monotone, like walking on the floor.

1034. The movement of the voice by slides is called the *concrete* movement; and that by steps, the *discrete* movement. The common name for both is that of *Inflection,* or *Inflections of the Voice.* The names given to varieties of the movement are alike. Hence, Inflections are *rising* (—), *falling* (—), *circumflex rising* (——), *falling* (——), *circumflex compound, rising* (———), *falling* (———), *monotonic* (— —).

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COMBINATION OF CONCRETE AND DISCRETE.

1035. The *general* effect, in indicating merely the sense, is similar, whether the movement is by steps or slides. Thus, suspense in a sentence would be indicated by the *rising movement* of the voice, whether carried on from word to word, or only put as a slide in the vowel of the last syllable ; as,

" When   he   came' . . . . . I met him';"

or, "*When he came'* . . . . I met him'."

But the *whole* effect in Elocution would not be the same. *Nature demands that in the speaking voice there shall be both the step and the slide— both the discrete and concrete movement.* In singing, the units of sound have one note. In speaking, when it is natural, there is a perpetual gliding from one degree of pitch to another. The slides form the distinction of the movement of the voice in speech, from that in music. In monotonous and rapid reading, where there is no intention beyond that of uttering words, there are neither steps nor slides. The absence of natural inflections marks the distinction of what is commonly called the reading voice, from the movement heard in natural speaking. As good Elocution only follows nature, it must, like nature, combine both these discrete and concrete movements.

1036. The learner, therefore, should acquire the *slides* separately, on *vowel-sounds :* then the *steps* separately, on *successive words* in sentences. He should do this at first without any regard to sense, in order to possess the materials out of which sound judgment and good taste are to make selections. Having acquired these separately, he should combine them in reading sentences.

1037. To simplify instruction, Inflection, (or *general* movement only,) will now be regarded. Where the sense or feeling may specially demand the slide in the syllable, or the step in words, it can be specially observed. In other cases, the learner may be safely left to himself; to nature, taste, and feeling.

APPLICATION OF ELEMENTS TO SENTENCES.

1038. Such being the Elements, they are to be applied in Elocution, to sentences and their parts; to members, clauses, phrases, separated words.

1039. Each of these is supposed to have its pause, and that pause, its proper proportion. The movement of the voice as regards pitch, between one pause and another, forms *the inflection for the interval of speech* between those pauses, whether the interval be long or short.

1040. In applying these Elements to Sentences, there is a simple principle fixed by nature. It is, *that the terminating* movement of the inflection in any interval of speech, heard at the pause, declares the sense and connection intended for that interval.* For example, in a question, the final movement is rising; as, "Did you see *him'* ?" The previous part of the movement expresses the emotion belonging to that interval, as we may say with surprise, "Did *you*ˋ see *him'* ?" This ends, as before, with a rising movement, but a circumflex movement is given to the previous portion by the feeling with which we speak the words.

1041. If there be no emotion to be expressed, the previous part of the movement is left free for that course of the voice, which is most easy for him who speaks, and most pleasing for him who hears. *That course is by the circumflex. The undulating movement of the voice relieves the speaker most.* Holding the voice at one pitch, wearies the vocal chords, as holding the arm out for a long time, tires the muscles. The natural change of pitch in steps and slides is more easy for the chords, through action and by perpetual change in degrees of tension, as it is more easy to walk for an hour than to hold the leg extended for that length of time. This change of tension also assists in drawing breath without effort.† The same movement is more agreeable to the hearer, since the ear demands variety, and is wearied with monotony.

1042. The result is, that in all natural and agreeable speaking, there is an undulating movement of the voice. As Elocution should follow nature, this same movement should appear in reading and in public speaking.

Accordingly, in every interval of speech, the *sense* is marked at the end of that interval, by the *final* movement, which is, (1.) For completed sense, *falling;* (2.) For suspended sense, *rising.* But (3.) *Emotion*, and the demands of breath and euphony, are marked in the previous part of the interval, by *both movements* combined, and most usually, *alternating.*

1043. Hence, the *falling* movement belongs (with the *full* pause), (1.) to the close of the paragraph or sentence. (2.) It belongs (with *some* pause dependent on the degree of feeling) to the Interjection, because that represents a sentence. (3.) It belongs (with the *middle* pause) to serial sentences closely connected. In such cases it marks termination. (4.) It belongs (with *some* pause) to any single word, designed by the speak-

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* Alway, "the end of speech is more than the beginning."

† Persons who speak in public with the natural movements of the voice can speak much more, without disease, than others, and much longer at one time, without fatigue.

er's will and feeling to be specially impressed on the attention,* as, "I did *not'* say so." In this case, it marks positiveness and distinction in affirmation. (5.) It belongs to the Interrogative Pronoun or interrogative word; as, "*Why'* did you go ?" (6.) To an exclamation; as, "How wonderful is *man'* !"

EXERCISE.—Read several sentences in this or any book, with especial attention (while observing pause) to the *downward* or falling inflection.

Select sentences with the Interjections, and give them the same inflection; as, "*Hail'!* holy light." Make sentences in a supposed conversation, where a word receives the downward slide of positive assertion; as, "I will—*never'*—consent." Make sentences with the Interrogative Pronoun. Make them with exclamations.

1044. The *rising* inflection belongs, with the *middle* pause, to the Protasis, and *members suspensive of sense.* It belongs, with the short, or with the minute pause to the *end of clauses and phrases* which *are suspensive.* In all these cases it marks suspense. It belongs also to *interrogation,* when without the interrogative particle or Pronoun; as, "Do you know him' ?"—rising; but with the particle, falling, as, "*When'* did you know' him ?"

1045. EXERCISE.—Read the examples given under Pause, with reference now to the rising inflection. With the proper pauses, give the *rising* inflection.

1. In the reciprocal sentence;

(*a*). At the end of the Protasis; as at "*Memory',*" "*prejudice',*" "*grow'.*" (1025, 1.)

(*b.*) At the end of the member; as, at "*Moving'.*" (1025, 1.)

2. In clauses and phrases;

(*a.*) With the compound Nominative; as, "*The great and invincible Alexander'*—wept for the fate of Darius." (1026, A. 1.)

(*b.*) Before the Infinitive; as, "*It is prudent in every man'*—to provide." . . . . (1026, A. 2.)

(*c.*) Before the Relative Pronoun; as, "Unless he can be satisfied'—*who* is the man." . . . . (1026, A. 3.)

(*d.*) Before Conjunctions; as, "I desire the reader to remember'—*that* I mean." . . . . (1026, A. 4.)

(*e.*) Before Prepositions ; as, "Any single circumstances'—*of* what we have formerly seen." (1026, A. 5.)

(*f.*) After the inverted Objective ; as, "*By the influence of conscience'*—we are impelled." . . . . (1026, B. 1.)

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* Forcible emphasis.

(*g.*) Before a descriptive phrase; as, "*He was a man'*—learned and polite." (1026, B. 2.)

(*h.*) Before an adverbial phrase; as, "To correct'—*in some measure*—that distribution." . . . . (1026, B. 3.)

(*i.*) When a word in apposition has the same inflection; as, "Cicero'—*the patriot'*—was proscribed." (1026, II., 1.)

(*j.*) With the Independent Case; as, "*The owner thereof not being with it'.*" . . . (1026, II., 2.)

(*k.*) With a Parenthesis suspensive; as, "The women', *who were allied to both parties'*," &c. . . . . (1026, II., 4.)

(*l.*) With Ellipsis suspensive; as, "Reading makes a full man; *conference'*—a ready man; *writing'*—an exact man." (1026, II., 3.)

(*m.*) At the last word of a commencing series; as, "Prudence—Justice—Fortitude—*Temperance'*—are cardinal virtues." (1026, II., 5.)

Such are rules for the *rising* inflection.

1046. The *circumflex* movement is either for the expression of emotion and will, or it is for euphony, and for relief to the speaker's vocal organs.

The following directions result:

(1.) Throw into the sentence as many *downward movements* as will not injure the expression of the sense or feeling. The reason is evident. Keeping the voice up, in the sentence, as is usually done in reading, causes one prevailing movement, which produces fatigue and monotony. Let the learner read from a book and make examples for himself.

(2.) Where an alternating movement in successive words, clauses, and members will not injure the expression of the sense or feeling, yield to the natural tendency to give that upward and downward movement.

For example: take the words, "The sting of death is sin." The compound nominative before *is*, requires, as we have seen, the pause, with the rising inflection, on the last word, *death*. But as this fixes the *sense*, we can throw a downward slide on the previous word, *sting*. Again the word *sin*, terminating the sense and sentence, has the downward slide. The previous word, *is*, may then receive the rising slide, without marring the sense.

The reading will then stand thus:

The sting' of death'—is' sin'.

REASON,—Such a movement is natural, and is more pleasing for both speaker and hearer.

(3.) A *commencing* series has the rising movement on its last member or word, the alternating or downward movement, modified by taste and feeling, on the previous members or words.

A *concluding* series has the descending movement on its last member or word; the alternating movement, modified by taste and feeling, on the parts preceding:

"*Prudence*', *Justice*', *Fortitude*', *Temperance*'—are cardinal virtues."
"Now abideth—*Faith*', *Hope*', *Charity*'." " *The figure*' *of Death*'; *the regal crown*' *upon his head*'; *the menace*' *of Satan*'; *the outcry*' *at his birth*'—are noble circumstances."

If the series be numerous, divide them mentally into groups, and give variety, according to taste and feeling. In the commencing series, let the downward movement preponderate.

(1.) "Neither *death*' nor *life*', (2.) nor *angels*', nor *principalities*', nor *powers*', (3.) nor *things present*' nor *things to come*', (4.) nor *height*', nor *depth*', nor any other *creature*'—shall be able to separate us from the love of God, which is in Christ Jesus our Lord."

In the *concluding* series, the *last* of each group may take the downward movement, and the others a variety; as,

"The fruit of the Spirit—is, (1.) *love*', *joy*', *peace*', (2.) *long-suffering*', *gentleness*', *goodness*' (3.) *faith*', *meekness*', *temperance*'."

OBS.—Let it be remembered that the purpose proposed for attainment is, to be varied and natural. If the alternations be made perfectly uniform in all sentences, the very faults to be shunned will be incurred. The movement will want variety, and will be artificial. Be careful not to give such uniformity of movement, that a person hearing the sentence begun, can predict the sweep of the voice. Leave much to nature and to the feeling of the moment.

(4.) *Contrast* in the sense requires contrast in the movement of the voice; identity of sense, as in apposition, identity of movement: as,

Contrast: "He that is not for' me—is against' me." Apposition: "He lived in Ithaca', a rocky island'."

Contrast may be implied. In that case the rising movement marks that the sense is unfinished; as, "I did not want to hear you sing' the words;" (suggesting, "I did want you to say them").

The negative part of the contrast takes the rising, and the positive, the falling movement; as, "I said, ride', not walk'." "I wanted a pen', not a pencil'." "It was not a slate' that I wanted" (implying that something else was wanted).

Such are rules for movements in pitch. We next consider pitch more generally.

1047. Pitch may be applied to a syllable, a word, a sentence, groups of sentences, discourse.

Applied within a syllable it forms, as we have seen, the slides, or concrete movement; applied from word to word, steps, or discrete movement; applied to successive sentences, heads, and a whole discourse, it forms *Key*.

The keys, as we have seen, are *middle, loud,* and *high.*

1048. The middle is mainly for sense. Hence, it is natural for *narration, calm description, statement, moral reflection, reasoning,* when not impassioned.

1049. The two other keys (low and high), are for emotion and will. The emotions are of two principal kinds; those which *elevate,* and those which *depress,* the lines of the face by the animal spirits. Each of these is *subdivided,* as it *expands* or *contracts* the muscles of eye, face, and vocal organs.

(*a.*) The *high* pitch is natural for the elevating passions. Such are *joy, hope, exultation, boldness, anger.*

There will be volume and slow time, where the objects of these emotions are great and sublime, so as to give a sense of expansion in the feelings.

Animated narration, vivid description, will naturally run into a higher key.

(*b.*) *Low* pitch is natural for the depressing and subduing passions. Such are *grief, pity, disappointment, dejection, despair, melancholy, hate, remorse.*

Where the object of the emotion is sublime, as in admiration; or beautiful, as in love; or good, as in esteem or admiration; or great and good, as in veneration; the feelings will be expanded, and hence, with a low pitch, there will be soft tones and slower time, with swelling volume in the syllables.

(*b.*) TIME.

1050. Time may be applied to single syllables, to words, clauses, members, sentences, paragraphs, a whole discourse.

Slow time applied to syllables marks the long vowels, as distinguished from the short; for example, the proper sound of OO, in *moor,* as distinguished from the same sound in *book.*

It prepares syllables for receiving volume.

1051. Applied to words, clauses, and discourse generally, slow time is suited to impress certain parts on the attention, or to express sublime objects, or emotions that expand the feelings.

(c.) FORCE, OR VOLUME.

1052. The word, *volume*, is safer for the pupil in Elocution, than the word, *force*. When he hears of force, his first idea is that of muscular effort. He makes that effort, and at once throws out, and so loses breath. But the primary want for speaking forcibly, is abundance of breath. The same difficulty does not attend the use of the word, *force*, in music. The constant effort in music to keep pitch, secures against a like exhaustion of breath.

1053. To give the voice the degrees of volume, there must be a full supply of breath, which must be resupplied at the pauses and intervals, before it is exhausted. The greater the volume, the louder is the speaking, and the louder that is, the more must be the care to have intervals, and to use them.

If the speaking be both loud and quick, exhaustion must ensue.

Military men, and those who speak to numbers in the open air or in large buildings, should ever keep in mind the following observation:

A person is heard through a large space, not according to the amount of muscular straining, but according to the amount of breath which he puts into each vowel of his syllables. A steam-whistle sounds equally loud a mile off, as near it. The voice of a speaker using his voice well, does not seem over-loud when near, and yet is well heard afar.

1054. Volume or force may be applied to single syllables in a word; or to single words in a sentence; or to single sentences in a paragraph; or to a whole head of discourse.

1055. Applied to a single syllable in a word, it forms Accent. This has been sufficiently explained. Applied with slow time, to the middle of a syllable, it forms the swell; as, ro-*oll*.

1056. Volume applied to a single word in a sentence forms Emphasis. Emphasis is for a word in a sentence, what Accent is for a syllable.

1057. Emphasis is of two kinds, the *common*, and the *strong*.

(*a.*) The *common* emphasis is the utterance of a word in a sentence more loudly than the others, but without changing the inflection belonging to the sentence, or interval. It indicates sense only, but not will and feeling.

"Shall *yóu* ride to town, to-day?"   "Shall you *ríde* to town, to-day?"
"Shall you ride *to tówn*, to-day?"   "Shall you ride to town, *to-dáy?*"

The emphasis is here seen to indicate the sense, and the change of emphasis, change of sense. The emphasis indicates something implied which is to be *contrasted* with the word emphasized, or *distinguished*

from it. To that question, with the emphasis on *you*, the answer might be : " No, *I* shall not ride, but my friend."   With the emphasis on *ride*, it might be : " No, I shall *walk ;*" with it on *town*, it might be : " No, I go to the *country ;*" with it on *day*, it might be : " No, *to-morrow*."

(*b.*) The *strong* emphasis is the utterance of a word more loudly than the others, but irrespective of the movement in the interval, with a slide of its own, *usually the falling*.

It indicates not the sense only, but will and feeling ; as,

" Do you think that I will—*evèr*—accept such terms ?"   " Mercy is —*abòve*—this sceptred sway."

1058. Force or Volume applied to groups of Sentences indicates the emotion and will of the speaker. The same remarks, that were given under Key, apply to its use.

1059. Farther details on this subject belong to works on Elocution, and to Rhetoric.

EXERCISE.—Read sentences, applying *all* the Rules.

GESTURE.

1060. As Declamation implies Gesture, a brief statement is demanded in this part of the Course.

(*a.*) Gesture is for the eye. The speaking is for the ear. It is seen in *motions*, or *expression ;* the one being by the members of the body—hands, arms, trunk, head ; the other, by the eye and face.

(*b.*) *The great rule is, to take care of the expression of eye and face first of all.* Call up before the mind, the emotion to be expressed, and its images. Give the correspondent expression to eye and face. That condition of the eye and face will, with the supposed state of mind, produce *spontaneously*, a tendency to the *right key, to the time, the force*, and *even to the right character in Gesture*.

TRANSITION.

1061. In passing now from Elocution to Punctuation, let it be observed that the Elements of Elocution are combined and used, for SEPARATION, SUBORDINATION, and RELATION, (1013, 1016, 1029,) among the divisions of speech. *The same purposes will be found to belong to Punctuation.*

CHAPTER IV.

PUNCTUATION.

1062. PUNCTUATION is that branch of Grammar which treats of the correct marking of sentences (815) when written.

1063. In its relations to Elocution, it is for the eye, what Elocution is for the ear; an assistance, through the senses, for the ready reception of the sentence in the mind.

Punctuation and Elocution mutually assist each other. Children should be guided by the first to the second. But mature minds, while using both for mutual assistance, should begin with the sense, as regarded by Elocution.

1064. *The twenty-second attainment in language is ability to punctuate sentences properly in writing them, and to receive some direction from the points in reading them.*

The deficiency to be obviated is ignorance of the marks used in writing.

The ensuing explanations are designed for this attainment.

1065. Punctuation comes under the general law which applies to language in all its divisions. It is founded on usage. The usage is that of printers and authors. This usage is guided by *analogy* and *principles.* (726, and last part of Note to Chapter I.)

(*a.*) In analogy, Punctuation is guided mostly by Elocution, and in principles, by the purposes proposed. But its analogies reach remotely through language.

(*b.*) The simple purpose of Punctuation is, *to distinguish what needs to be distinguished for the eye of a reader.* As accent distinguishes the syllable which needs to be distinguished; and emphasis, the word; and the line, the divisions of poetry: so Punctuation marks the divisions of discourse written. It uses the means necessary for this purpose but no more. Hence the tendency of usage in it is ever toward simplicity.

1066. It has specific purposes common to it with Elocution. It indicates, SEPARATION, SUBORDINATION, and RELATION among the divisions of discourse. (1061.)

1067. The materials it employs for its purposes are SPACES and SIGNS.

SEC. 1.—SPACES WITH SIGNS.

1068. *Spaces* are used for *separation*. They are placed between words, sentences, paragraphs, sections, chapters. (1013.)

(*a.*) The space at the end of a paragraph corresponds to the long pause in Elocution. That pause in that place should be made in deliberate reading.

(*b.*) Spaces *with Signs* are used for *separation*.

(*c.*) As the *Sentence in Expression* is the unit, in written discourse, it receives *separation* by a dot at the end, a capital letter at the beginning, and a small space both before and after it; as, " Prove all things. Hold fast that which is good. Abstain from all appearance of evil."

SEC. 2.—SIGNS.

1069. Signs are *recurrent* or *miscellaneous*. The recurrent are those constantly needed in writing sentences; the miscellaneous are those less frequently needed and employed for miscellaneous indications.

1070. The principal recurrent signs for *sense* and *construction* are four. They are the *Period* (.), the *Colon* (:), the *Semicolon* (;), the *Comma* (,). Those which indicate the *relation* of the sentence to the hearer, or to the emotion of the speaker are two : the *Note of Interrogation* (?), and the *Note of Exclamation* (!). Subordinate signs for sense are the *Dash* (—), the *Parenthesis* ( ), the *Brackets* [ ].

1071. In a *general* view of the four principal signs for sense and construction :

(*a.*) The *Period* marks *completed* sense and construction. It corresponds to the full pause and falling inflection at the end of a sentence in Elocution.

(*b.*) The three others (: ; ,) mark sense and construction *not completed*. They correspond to the middle, short, and minute pauses.

1072. *Separation* is thus made of what is from what is not completed.

In reading, the Punctuation by these marks should aid the Elocution. In writing, the conception of the Elocution should aid the Punctuation.

1073. *Subordination* is made by the colon, semicolon, and comma, when used in long sentences. They indicate the greater, smaller, and smallest divisions; the protasis, by the colon; the members, by the semicolon; the clauses and phrases, by the comma; as,

" If I have any genius, which I am sensible can be but very small; or any readiness in speaking, in which I do not deny that I have

been much conversant; or any skill in oratory, from an acquaintance with the best arts, to which I confess I have been always inclined: no one has a better right to demand of me the fruit of all these things, than this Aulus Licinius."—CICERO.

Another example is in a sentence, already used under Elocution:

" As we perceive the shadow to have moved along the dial, but did not perceive it moving; and it appears that the grass has grown, though nobody ever saw it grow: so the advances we make in knowledge, as they consist in such minute steps, are only perceivable by the distance gone over."

The Colon, Semicolon, and Comma, in these examples indicate the principal and smaller divisions; as at "*grow*," "*moving*," "*dial*," in the latter.

OBS.—(1.) Punctuation does not indicate all the pauses required in Elocution. Only those are used which are necessary. Only those are necessary which are essential for guiding the mind through the eye. When a sentence is spoken, there are intervals required for breath, comprehension, or impression, which are not demanded when the same sentence is read. Thus, in the sentence just given, there are more minute pauses in good reading than commas in the Punctuation.

OBS.—(2.) Rules for punctuation cannot be made definite for all cases. The rules are modified on the one side by usage, and on the other by the intention of the writer.

1074. *Relation* is also expressed by these same marks.

To see how they express relation, a more particular view of them is required.

The common rules for using these marks will be included, even when more than relation is indicated.

PERIOD.

1075. Sentences, complete in sense, and not connected either in meaning or syntactical construction, are separated by a *Period*.

A *Period* must be used at the end of all paragraphs, sections, chapters, and books; also, after all abbreviations; as, A. M., B. C., Sec. 3, N. Y., J. Milton.

COLON.

1076. The *Colon* is used to indicate those parts of a sentence which are connected *in sense* but *not* in syntactical construction; as, " Herein I give my advice: *for* this is expedient for you." The Colon thus indicates *Relation*.

But the law of *subordination* affects this rule and modifies it. Hence, the semicolon is frequently used where the rule just given would demand the colon. Usage also modifies it. The colon is less employed in present than it was in former usage.

SEMICOLON.

1077. The *Semicolon* is used to indicate those parts of a sentence which are connected *both in sense and in syntactical construction ;* as,

" The philosopher, the saint, and the hero ; the wise, the good, or the great man ; very often lie hid and concealed in a plebeian, whom a proper education might have disinterred and brought to light."

" And beside this, giving all diligence, add to your faith, virtue ; and to virtue, knowledge ; and to knowledge, temperance ;" &c. . . . . .

COLON OR SEMICOLON FOR THE SAME RELATIONS.

1078. (1.) The Colon *or* Semicolon is used with the materials of reciprocal sentential structure, which are, *Reasoning*, *Division*, or *Contrast.*

Hence the colon or semicolon is used in the following cases:

(*a.*) In the reciprocal suspensive sentence, when the reason follows the proposition; as, " The world must have had an intelligent maker : *for* it is not the work of chance."

If we make this sentence suspensive by putting the reason first, we express an inference, and should insert a comma ; as, " If the world be not the work of chance, it must have had an intelligent maker." (1025, *e.* 1.)

(*b.*) In divisions (1025, *e.* 2); as, " The faults opposed to the sublime are chiefly two : ·the frigid, and the bombast." " There are five moods ; the infinitive, indicative, potential, subjunctive, imperative." But if the word, *namely*, be introduced, the comma is used.

OBS.—A quotation introduced without syntactical dependence on the Verb, comes under the same view with divisions, and is therefore preceded by a colon or semicolon; as, " He quoted this ancient maxim : '*Know thyself.*' " With dependence on the Verb, the comma would be used : as, " The motto was, *onward.*"

(*c.*) In contrasts (1025, *e.* 3) ; as, " Where no counsel is, the people fall : but in the multitude of counsellors there is safety."

(2.) The colon or semicolon is used in the serial sentence, or loose structure, where the assertion is complete, but an additional remark is added ; as, " All superiority that one man can have over another may be reduced to the notion of quality ; *which*, considered at large, is either that of fortune, body, or mind."

' (3.) The colon or semicolon is used in the serial structure where sev-

eral short sentences follow one another closely connected, as supporting one proposition or belonging to one subject. It is, however, at the writer's option, whether to make them many distinct Sentences in Expression or one; as, "The epic poem recites the exploits of a hero; tragedy represents a disastrous event; comedy ridicules the vices and follies of mankind; pastoral poetry describes rural life; and elegy displays the tender emotions of the heart."

This is punctuated as one sentence. Some writers would prefer making five distinct Sentences of Expression; as,

"The epic poem recites the exploits of a hero."

"Tragedy represents a disastrous event."

"Comedy ridicules the vices and follies of mankind."

(4.) In deciding whether to use a colon or semicolon, the question is often determined by the absence or presence of the Conjunction or connecting word.

When the Conjunction or connecting word is not expressed before the following member, which would otherwise be separated by a semicolon, the colon is used; but when the Conjunction is expressed, the semicolon;* as, "Seek your improvement: it will bring you happiness."— "Seek your improvement; *for* it will bring you happiness."

COMMA.

GENERAL USE.

1079. RULE 1.—The comma is not used in a very short simple sentence, even when in slow reading there might be the minute pause; as, "The wages of sin is death."

R. 2.—The comma is in analogy with the shorter pauses in Elocution, and is used generally (with the exception just made) where they are required.

COMMA WITH THE ELEMENTS OF SENTENTIAL STRUCTURE.

R. 3.—In short sentences, the comma is used between the parts formed by an *Inference, Comparison,* or *Contrast.* (1025, *e.*)

(*a.*) With *Inference;* as, "*If thou faint in the day of adversity,* thy strength is small." (1025, *e.* 1.)

(*b.*) With *Comparison;* as, "*Better is a dinner of herbs where love is,* than a stalled ox and hatred therewith." (1025, *e.* 4.)

(*c.*) With *Contrast;* "*As deceivers,* and yet true; *as unknown,* and yet

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* Bullion.

well known; *as dying,* and behold, we live; *as chastened,* and not killed; *as sorrowful,* yet alway rejoicing." (1025, *e.* 3.)

WITH SYNTACTICAL RELATION.

R. 4.—The comma is used with the compound Nominative, before the Verb; as, "*Resistance calmly made to the currents of adversity,* is the mark of a steadfast mind." (1026, A. 1.)

R. 5.—The comma is used before the Infinitive Mood, when, though itself the subject of a Verb, it is placed after the Verb; as, "It is prudent in every man, *to provide against the chances of accident.*" (1026, A. 2.)

R. 6.—The comma is used before a Relative Pronoun (unless it be closely connected with the antecedent); as, "He cannot exalt his thoughts to any thing great and noble, *who* has no sublime motive to inspire him." "Self-denial is the sacrifice which virtue must make." (1026, A. 3.)

R. 7.—The comma is used, unless there be close connection, before Conjunctions and Conjunctive Adverbs, and also on each side of them when they have no close dependence on some one word; as, "I desire the reader to remember, *that* I mean the pleasures derived from sight." "He will persevere steadfastly, *when* satisfied of eventual success." "We must not, *however,* confound the latter with the former." (1026, A. 4.)

R. 8.—The comma is used before a Preposition introducing a phrase or breaking the connection between words preceding and following; as, "Virtue is, *for the greater part,* a path of self-denial." (1026, A. 5.)

R. 9.—The comma is often used with the Interjection; as, "For, *lo,* I will call all the families of the kingdoms." (1026. A. 6.)

WITH INVERTED ORDER.

R. 10.—The comma is used with the inverted Objective; as, "*By learning history,* we add the experience of others to our own. (1026, B. 1.)

R. 11.—The comma is used with the detached Adjective, (including the Participle,) when following the Substantive, and forming a descriptive phrase; as, "The roots of hazel, *pendent o'er the plaintive stream.*" "The actions of his life, *directed and restrained by the highest principles,* were heroic." (1026, B. 2.)

An exception exists when the qualifying word or phrase immediately follows its Noun, and is taken in a restrictive sense; as, "A man *renowned for repartee,*" but not "A man, *renowned for repartee.*"

R. 12.—The comma is often used with the detached Adverb following the Verb, and with an adverbial phrase, unless taken in a restrictive sense and with close connection; as, "To resist, and that, *successfully,* we must not fail to stand, *unitedly.*"

" Man is directed by nature, to correct, *in some measure*, that distribution." (1026, B. 3.)

WITH MODES OF SENTENTIAL FORMATION.

R. 13.—The comma is used after Substantives in apposition; as, " *Cicero*, the eloquent *orator*, the pure *patriot*, was proscribed." (1026, II., 1.)

But if there be but a single word in apposition, or if the words form one name, the comma is not inserted; as, " Paul the Apostle." "The Emperor Napoleon." " The river Don." " Ye men of Athens." " I made the ground my bed." " Marcus Tullius Cicero."

R. 14.—The comma is used with the independent construction (248); as, "The prince, *his father being dead*, assumed the crown." " *To do him justice*, he was truthful." "Come hither, Hubert." " *His campaign in Greece*, what did it produce?" " If it be hurt or die, *the owner not being with it*," &c. . . . . (1026. II., 2.)

R. 15.—The comma is used with ellipsis, specially with that of the verb; as, " Reading makes a full man ; *conference*, a ready man." "From law arises justice; from *justice*, security." (1026, II., 3.)

R. 16.—The comma is used with a parenthetic phrase breaking the connection; as, " The women, *who were allied to both parties*, interposed." "To do good, *if we have the opportunity*, is our duty." (R. 6 & 7.) (1026, II., 4.)

R. 17.—The comma is used after the words of a series, when they are more than two; as, " He *came, saw, conquered, fell.*" The same rule, of course, applies to words repeated; as, " *Happy, happy, happy* pair." (1026, II., 5.)

OBS.—If the Conjunction be omitted, the Rule for Ellipsis (the 15th) applies, and the comma is used; as, "He is a *downright, sincere* man." But if the Conjunction be expressed, and the words of the series are but two, the comma is not used; as, " He is a *downright* and *sincere* man."

If the words of the series should be more than two, the comma is used by the Rule; as, "*Architecture, sculpture, painting, music*, and *poetry* are æsthetic arts."

But the last word of a series is not usually separated by a comma from that word to which it is grammatically connected; as, " Lycurgus was a *far-seeing, wise*, and *firm legislator*."

R. 18.—The comma is used between words in pairs, united in pairs by a Conjunction; as, " *Hope and fear, pleasure and pain*, diversify our lives."

R. 19.—The comma is used between the parts of a short sentence, compound in analysis, but one as written; as, "He speaks eloquently, and he acts wisely."

Hence, the comma is used between a series of clauses of like construction, when short; as, "The prejudices of the Synagogue, and the doubts of the Academy, and the swords of thirty legions, were humbled in the dust."

R. 20 —The comma is used with a quotation made dependent on a verb; as, "He said to me, come."

Such are the principal recurrent signs for sense and construction: the Period, the Colon, the Semicolon, the Comma.   The references will show the analogy with Elocution.

NOTE OF INTERROGATION.

1080. The Note of Interrogation (?) is put at the end of a direct question; as, "Who is he?"   But the indirect question does not require the sign; as, "The people asked, who is he."

The interrogation expresses the *relation* of the sentence to the person addressed.   A question is regarded as a completed sentence, and the note of interrogation as equal to a period.

EXCLAMATION.

1081. The Note of Exclamation (!) is used after expressions of emotion, and frequently in invocations and addresses; as, "*How wonderful is man !*"   "*Eternity !* thou pleasing, dreadful thought."

Oh, has the mark immediately after it, or after the next word; as, "Oh! that he may live."   But when *O* is used, the point is placed after some intervening words; as, "O you hard hearts !"

The exclamation expresses the *relation* of the sentence to the emotion of the speaker.

OF THE SUBORDINATE SIGNS FOR SENSE AND CONSTRUCTION.

1082. (*a.*) The *Dash* (—) is used where the sentence breaks off abruptly; also to denote a significant pause, or a change in construction, or a reference to several parts in common which have gone before; as,

"He said —."   "Behold the picture!—is it like ?—like whom ?"   "The army, the navy, the courts, the family, the temple—all are to feel the effects of this law."

(*b.*) *Parenthesis* (904, *b.*) includes a clause inserted in the body of a sentence; as, 'Know ye not, brethren, (for I speak to them that know the law,) how that the law hath dominion ?"

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In the Elocution, the parenthetic part should be read in an altered mode of speaking, and usually in quicker time and lower key than the rest.

The comma is now frequently used where the parenthesis was formerly employed.

(c.) *Brackets* [ ] generally enclose some correction or explanation; as, He [the speaker] held to another sentiment."

Such are the recurrent marks.

OBS.—In preparing matter for the press, the punctuation may be left to printers, as they fix usage, and follow a uniform system; unless the writer has some peculiar meaning which he wishes to indicate by peculiar punctuation.

In ordinary writing, the care should rather be to avoid any gross faults, than to exemplify every rule.

1083. The miscellaneous marks are, the *Apostrophe* ('), *Quotation Marks* (" "), *Points* (. . . .), *Continuation* (&c.), *Hyphen* (-), *Section* (§), *Paragraph* (¶), (*Brace* (‿‿), *Ellipsis* (——), *Caret* (∧), *Index* (☞), *Diæresis* (··), *Accent* (' ' ^), *Long* and *Short* (— ‿), *Marks of Reference* (*, †, ‡, ‖), and figures ([1, 2, 3]), referring to the bottom of the page.

For explanations of them, reference can be made to the Appendix.

EXERCISE.

1. Insert the proper marks of punctuation in sentences from which they have been purposely omitted; as,

> Reasons whole pleasure all the joys of sense
> Lie in three words health peace and competence   POPE

2. Read sentences from a book, and give the rule for each mark employed.

CONCLUSION.

1084. THE four parts of Grammar, formed by Sentences or Words, constructed or represented, have now been examined.   The first purpose in all these parts is, to teach the learner how to speak or write in his own language.   The second is, to give preparation and assistance for other studies.

For the first purpose there must be practice in Composition.   For the second, there must be a permanent recollection of those principles of Grammar which have been learned, and which furnish an introduction to other branches of education.

I. COMPOSITION.

1085. That the pupil may attain the first of these objects, he should now add daily exercise in Composition.

Mere recitation from the Grammar, followed by forgetfulness, will produce no permanent acquisition.   But constant practice by the guidance of the principles which have been stated, will produce an endowment within him, lasting as his life.   He will be ever able to write and speak in his native tongue, correctly, easily, and well.*

WRITTEN AND ORAL COMPOSITION.

EXERCISES, NOT SYSTEMATIC.

1086. Composition is *written* or *oral.*   The oral is usually called, extemporaneous speaking.†

The written prepares for the oral.   The pen (or pencil) furnishes drilling for the tongue.

1087. The required habits must be formed by practice on subjects perfectly familiar.   After the habits are formed, those less familiar may be taken.   This is an essential rule.   The custom of requiring written com-

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* A military officer must write.   Evidently, he should do so without fault.

† Extemporaneous *speaking*, but not extemporaneous *thinking*.

positions, on abstract subjects, without any previous instruction on the selection of words, on the forms of sentences, and on the mode of dividing subjects, (all which have now been carefully explained, so far as they belong to Grammar,) is a departure from the proper order. It is better than no practice, but as a method of training, is essentially imperfect.

1088. Let the learner, then, who wishes earnestly for the best gifts, observe the directions that follow.

1. For *Writing :*

Let him daily write abstracts of his different studies, or in a journal of daily occurrences, or in a letter.

In the act of writing he should have no thought of correction, but proceed without cessation as the thoughts flow. But the next day let him look over what he has previously written. Let him mark and classify, mentally, the forms of his sentences; conceive the other forms into which the same propositions may be cast; and decide whether the form he gave was, or was not, the best. Let him pursue a like process with his words: marking them, classifying them, conceiving of the synonyms, and then deciding whether, from the group of words kindred in signification, he selected the best. In both sentences and words, there should be constant reference to the classifications of both, given in this Grammar.

So important is this daily attention that Cicero, after he had studied in Greece, never omitted, on a single day, a similar kind of practice.

When, by this revision of his own writing, he detects a particular deficiency in himself, let him note it and proceed to remove it. Let him keep a list of such faults. For example; he finds that he repeats the same word too often. Let him then trace that word up to its place and category, in the Dictionary of Significations,* mark all the synonymous words there, and fix the best in his memory. The fact that he repeats a word, indicates that his phraseology is too limited in the group to which that word belongs. Let him then remove his poverty in that particular, and become more wealthy in the words he carries for constant use.

2. For *Speaking :*

After a conversation, let him remember what was said by him and what by the other person or persons. Let him then consider in what words, and in what kinds of sentences, the propositions (sentiments) were expressed. Let him mark how these words and sentences could have been varied. In what he himself said, let him observe how the

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* That is called by Rogét, the "Thesaurus of English Words and Phrases."

same proposition could have been expressed in a better way. If any happy turn fell from another, let him treasure it for use.

This was a constant practice with Demosthenes after every conversation, during his period of training.

Observe that these corrections, revisions, and variations are not to *accompany* speaking or writing. They should *follow*. We must speak and write easily and naturally, according to the thought and feeling in the mind. It is true, that we should think before we speak, and also before we write. The more important the writing or speaking may be, the more and the more carefully should we think. But when writing has been commenced, there should be no hesitancy, nor stopping to correct. The same rule extends to speaking. Before writing or speaking, therefore, let there be meditation and preparation. After, let there be correction. But in the very act of writing or speaking, endeavor to go *right onward*.

By such practice, carried by a student through his whole period of study, he may acquire much skill as a writer, and even as a fluent speaker. He will carry on the work without taking time from other employments. It will assist him in understanding all branches of study, and in reciting in them, while they, in turn, will be constantly promoting this acquisition. There is, also, one advantage which these exercises possess over those which follow. These are continuous from day to day; the others will have intervals between them. In all acquisitions in language, whether in one's own or others, the most important element is unbroken continuity from one day to the next. When children are learning to speak, they are hearing speaking continuously.

In the exercises thus far considered, the pupil relies on himself.

EXERCISES, SYSTEMATIC.

1089. The next kind of Exercises are Systematic, and include the work of an instructor as well as that of the learner.

Systematic Exercises for *speaking* correctly and fluently, are furnished by recitations at the black-board. Every unbroken recitation there, is an exercise in extemporaneous speaking.*

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* In institutions where a more special cultivation of speaking is required, the following practice can be used. Let the outlines of a subject and the books of reference on it, be given to the pupil for investigation. Subsequently, let him give an extemporaneous lecture, or address, upon it. Let this be freely criticized by the instructor, in regard to matter, arrangement, expression, and delivery. In this way the lawyer, the theologian, and the statesman, could be trained.

It is sufficient for the present design, to indicate the plan for Systematic Exercises in Written Composition.

WRITTEN COMPOSITION.

SYSTEMATIC EXERCISES.

1090. Systematic Written Composition includes; 1. PRELIMINARY EXERCISES (*progymnasmata*); 2. METHOD for dividing and arranging Subjects; 3. HIGHER EXERCISES (*Rhetorical* and *Literary*).

Of these, the first pertains to GRAMMAR, the second to LOGIC, the third to RHETORIC and LITERATURE. (See Chapter I., and its recapitulation.)

Accordingly, as the second and third do not belong to this part of the course, the first remains as attendant on Grammar.

1091. PRELIMINARY EXERCISES apply to the *Expression*, or to the *Subject*. In the Expression, they apply to the *Words*, or the *Sentences*. In the Subjects, Exercises apply to subjects *familiar*, and thus requiring no thought or investigation for themselves; or to those *not familiar*, and which do require some thought or investigation.

1092. Materials for these preliminary exercises have been abundantly given in this Grammar. Words have been classified. Sentences have been classified. The general manner of dividing Subjects (though without the particulars taught by Logic), has been shown in the Categories. It should be observed that Categories of Words rightly arranged, give laws of arrangement for all Subjects.*

1093. The method for such exercises regards the *material* and the *mode*.

1. As to the *material:*

The beginning should be on Words and Sentences, before Subjects. The pupil's attention should be given mainly to one thing at one time. He should first attend to the expression, and not the thought.

When Subjects are reached, those used at first should be not only familiar, but the most familiar. The work should still be directed mainly to the expression, subordinately, to the thought.

Subjects not perfectly known should be last of all. It is only when all the proper habits for expression have been formed, that the attention should be concentrated on the thought.

2. As to the *mode:*

Exercises may be with or without dictation.

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* The numerous treatises of Aristotle on the various subjects of human knowledge, are divided and treated by such a system.

If with dictation, the pupils have materials for writing and a book (such as a speaker) of good selections in prose and poetry. According to the exercise, they may or may not require one of the dictionaries, (alphabetical, etymological, terminational, or categorical).

(*a.*) In *Words :* Read a suitable number, and require for each word, 1. Its explanation, such as would be given in a good dictionary, (that is to say, its etymology, the verbal definition from its etymology, and the logical definition, with remarks); 2. Its synonyms, with their correspondent derivatives; 3. The opposites, if they exist, with their synonyms and the correspondent derivatives.

Thus proceed through the various exercises given in this Grammar, for *Words.* After words have been found, require them to be classified.

(*b.*) In *Sentences :* 1. Read a short narrative or description in prose or poetry, and require a paraphrase by variation—then a second or even third variation of the same; 2. After this general method, which gives an idea of the work to be done, read one sentence, and require the same to be expressed in all the forms which each pupil can imagine; 3. Read a sentence, state its form, and then require another of the specified forms for sentences, then another, and thus continuously; 4. Read several sentences varied in structure, and require them to be broken up and all put into one structure, (as, for example, long and compound sentences, to be all put into the short and simple form); 5. Read several sentences expressed with figures, and require them to be varied and written without figures; 6. Read one sentence, and require it to be varied and expressed with all the figures that can be applied to it.

Thus proceed through the Exercises given for Sentences. Require Sentences and Figures, when made, to be classified and named.

(*c.*) In *Subjects :* Beginning with those most familiar, require the pupil, 1. To consider always both the Thing, and the Word which expresses the Thing ; 2. To classify the Thing according to the rules given under Categories; 3. To learn from dictionaries the exact force of the Word; 4. To tabulate the Subject.

Let him then write from the table he has thus drawn out. Let a Verbal Definition from the word, and a Logical from the thing (even though imperfect), be always written at the beginning or end.

Having thus a subject divided, let him next see how that same subject can be contrasted, graduated, compared, qualified. Let this be put in tabular form, and a second written composition on the same subject be drawn from that table.

Let the pupil always be required at first to write from a tabular view of his subject, systematically drawn out.

Having learned to divide a theme (as, for example, "The Uniform"), he can now treat a proposition (as, for example, "The Uniform is Necessary in Armies"). He can divide the subject, and he can divide the predicate, and draw out a tabular view of the divisions of each. He is thus prepared to treat the whole proposition by division.

Proceeding now to subjects less familiar, the same process is to be applied.

If Exercises be without dictation, a similar order should be prescribed.

It belongs to works specially on the subject of Written Composition to give more minute particulars, and to furnish examples.

II. Introduction by Grammar to other Branches of Education.

1094. If the learner shall have beeen *faithful in the exercises prescribed, and shall have made each attainment* presented in this work, he is prepared for other branches of education.

1095. A *general* preparation for them all is furnished by Grammar. Ignorance of Grammar is a hindrance to the acquisition and in the communication of any kind of knowledge. Also, the habits of mind and the mental discipline resulting from the analysis and construction of sentences and words, as required in this Grammar, will be found to give material assistance in the acquisition of all subjects. Beyond these, there is an assistance peculiarly valuable, rendered by the present work. The pupil may learn from it under Etymology, the derivation and composition of words, and thus how to analyze and understand the technical terms used in the different Sciences and Arts, which may come under his attention. Our technical phraseology in all the sciences, drawn as it is from the Greek and Latin, seems to have been made on the supposition that every student of them would understand those languages. Otherwise, such a phraseology ought never to have grown up. He who is ignorant of Greek and Latin, or of the formation of English words, uses those terms like one speaking in an unknown tongue. The remedy applied in the present work, consists in carrying the pupil up to the very fountains of words, and impressing upon him the *identity of the law of*

*formation in foreign words, with that which he sees and has seen since
he began to speak, in the words of his mother tongue.* Let him then
constantly extend that study of words by means of the key with
which he has been furnished. Such is the general assistance from
Grammar.

1096. The special assistance is in that which is the subject of Grammar, namely, *Language.*

1097. Other studies than Grammar, which are connected with Language, will lie in foreign languages or in one's own.

1098. The pupil may wish to acquire the modern, as the French, the
Italian, the Spanish, of the Latin family; or, the German and Scandinavian, of the Gothic.* He may extend his views farther and include the
ancient and classic. Some may look more widely, and aim at *all* the languages spoken in Europe, together with the classic. The latter may be
attained by every educated man of good capacity, within the time usually
given by the present system to the two dead languages alone. Every
educated woman may and should acquire every European language by
the time when the majority have only mastered French.

This can be done by a right system. The present work has aimed to
give the foundation for such a system. Three principles are applied.

1. The classic languages, and all those spoken in Europe,
are but dialects of one mother tongue.

2. The process in forming Sounds, Words, and Sentences,
in all those languages, is similar.

3. The English, from its composite character, with deposits
from all languages, is the best instrument, when thoroughly
studied, for quickly acquiring all the Indo-European tongues.
Its analogies and principles explain every thing, every where,
in the sounds of all, and in the stem-words of all.

Applying these principles to a system conformed to nature and good
sense, such acquisitions as were named can be made. They are made
in Europe, and specially in Russia, by merely following a right system,
by taking languages in their natural connection as all affiliated, and by
applying in education the present wonderful results of a sound Philology.

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* In the military profession a knowledge of the European languages is of great
utility.

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Let then the pupil go on from this work to other languages, assured that by what he has learned in this work, he has a key to them, furnished by his native tongue.

Let him observe that in each and in all he needs to learn, 1. The Pronunciation; 2. The Formation of Words; 3. The Syntactical Structure. This course has prepared for the three. Universal Grammar has given the principles of Syntactical Structure common to all languages, and thus has prepared for the third. Phonology has taught the elementary sounds, which are the same in all tongues, because all men's organs are the same. It has also given a simple system of signs for representing all sounds uniformly, and has thus prepared for the first.

For the formation of words, the common process for all Compounds and Derivatives has been shown, and also the heads to which all Significations may be reduced, and under which all synonymous words may be classified. Those heads are the same in all languages. This work has thus prepared for the third.

If the student will but follow out uniformly in other languages the process here applied to his own, he will be surprised and delighted at his advancements. Let him, of himself, aim to acquire the words by Derivation and Composition, to refer them to their Roots and kindred Stems in English, to classify Synonyms in their proper Categories, and the common difficulties will vanish.

Such is the assistance provided for the acquirement of foreign languages.

1099. Other studies than Grammar, connected with one's own language, are in the subjects of LOGIC, RHETORIC, and LITERATURE. (See Chapter I., and its recapitulation.)

The learner can now go on to these, without the obstacles usually found in learning them.

1. The obstacle in Logic arises from not founding it solely on the anatomy of language, as giving words in classes called Categories. But now, as the significations of words have been classified under heads fixed by nature, every part of Logic will be found simple and easy.

2. The obstacle in Rhetoric arises from the want of a previous understanding of the mechanical process of grouping words and moulding sentences. In most works on Rhetoric, the pupil is supposed to have a knowledge which he does not possess, or those preliminary explanations being introduced, interfere with simplicity and clearness. The needed knowledge is now acquired.

3. The obstacle in works on Literature, designed to give him models

for style, is similar. The elements with which the writer works for producing his effects not being known, the pupil knows not how to analyze his models, or to imitate them. These elements have now been fully examined.

Accordingly, after this preparation by Grammar, the subjects next in order, belonging to a course on Language, are Logic, Rhetoric, and Literature.